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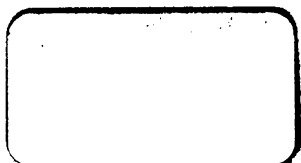
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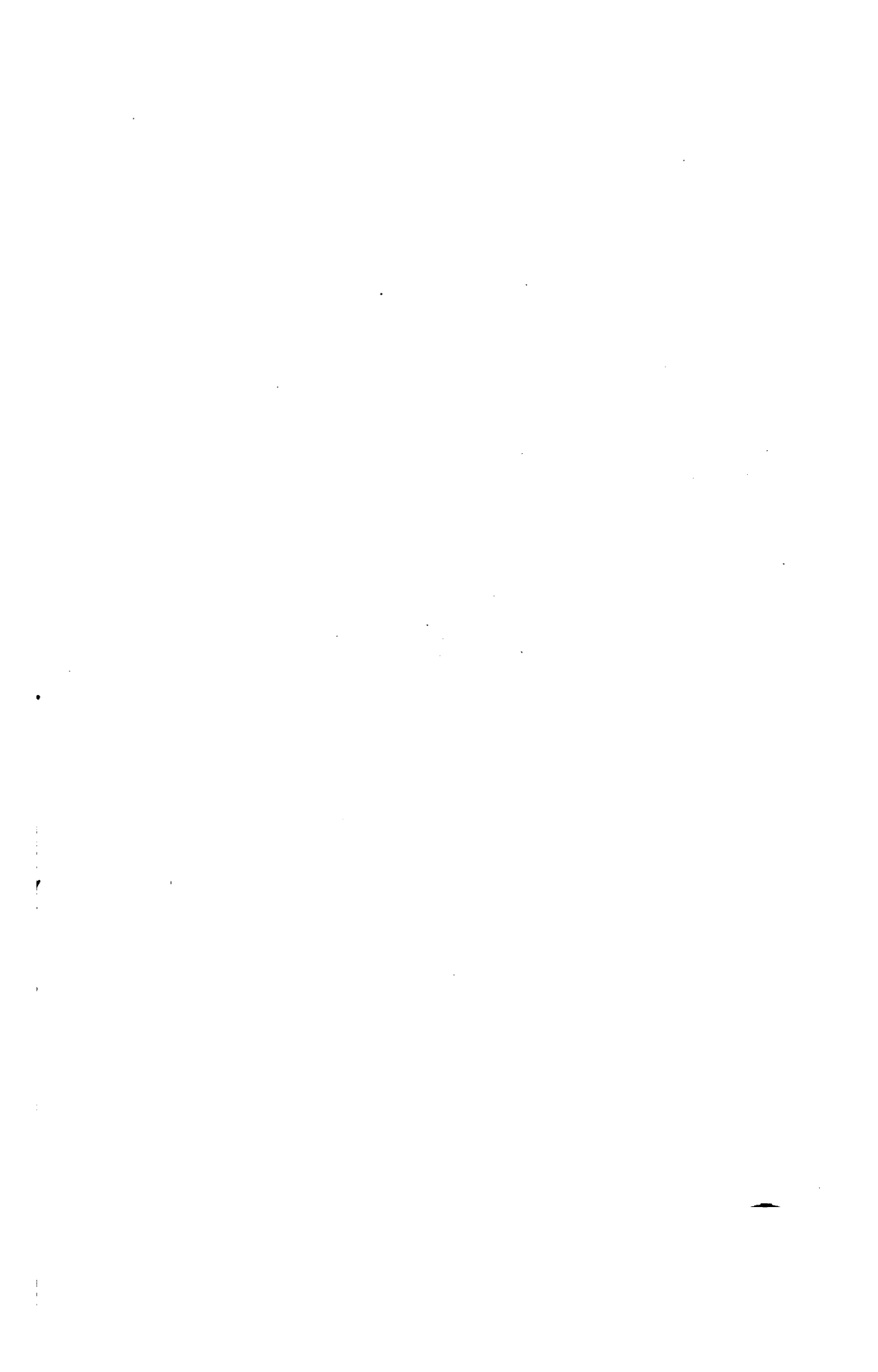
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HAND BOOK

TO

EXHIBITION OF LINE ENGRAVINGS AFTER
WATER COLOR DRAWINGS BY
J. M. W. TURNER

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FOGG ART MUSEUM

HAND BOOK

TO

EXHIBITION OF LINE ENGRAVINGS AFTER
WATER COLOR DRAWINGS BY
J. M. W. TURNER



HARVARD UNIVERSITY

CAMBRIDGE, U.S.A.

MAY, 1906

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PREFATORY NOTE

THE prints, after the works of Turner, here brought together are lent by Mr. Francis Bullard '86, and have been selected by him from his own large collection. They are nearly all proof impressions, and some are trial proofs touched by Turner's hand to indicate desired corrections.

The modern art of line engraving reached its supreme excellence in England during the early part of the nineteenth century, and, as Mr. Bullard has stated in the accompanying introductory essay, this excellence was largely due to Turner's personal influence.

Since Turner's death the recognition of his genius has steadily grown, and the high esteem in which it is now held is not likely to diminish in the future. By the range of his creative imagination, his powers of design, his quick discernment of the essential and expressive characteristics of form, and his unexampled rendering of effects of light and space, he has exalted landscape painting to the rank of highest art.

Turner's art embraces, in balanced development, as far as the means of art permit, all of the qualities which in nature make up our visual impressions, but after which other landscapists have striven more or less singly. He has the elegance of Claude, the fulness of the Pre-Raphaelites, and the light of the impressionists: and he coördinates these and other elements so as to stimulate the imagination, and satisfy the

cultivated sense of harmony and rhythm. The prints exhibited in this collection convey so much of the finest qualities of the master's works as to make them priceless possessions to those who are able to appreciate them.

The introductory essay and the catalogue are by Mr. Bullard. The account of technical processes is by Mr. T. H. Thomas, and the more extended list of engravings after Turner is by Miss Laura H. Dudley.

CHARLES H. MOORE.

INTRODUCTION

IT is not the fashion to-day to admire the line engravings after Turner. The essential value of these prints, however, lies in what they reflect of Turner's genius. This master did no line engraving himself, though he engraved in mezzotint; but he supervised the work of these line engravers, making corrections with pencil, with chalk, and sometimes with his penknife on the trial proofs as the plates were in progress. Turner's corrections of the proofs are of great interest as showing what effects he wanted, and also how new ideas came to him as he revised the engravers' work. So complete was his knowledge of the pictorial art that with a touch of chalk or scratch with his penknife he made swift changes that improved the plate wonderfully. Notwithstanding all his careful and painstaking labor the engravings, which popularized his exquisite water-color drawings, have still the flavor of a commercial enterprise, though undertaken in a masterly fashion and carried out with an astonishing craft. Yet beyond all doubt these engravings are exceedingly fine in their way. Look over the set of the "Richmondshire," or the "England and Wales" or the "Rivers of France." Among the latter notice the consummate skill in the rendering of light both in sky and water in such plates as "Rietz near Saumur," "Chateau de Tancarville," "Rouen" (4th plate), "Jumièges." Others, almost as fine, might be mentioned. The vignettes for Rogers' "Italy" and Rogers' "Poems" are most lovely, though some connoisseurs condemn the niggling accuracy and highly polished smoothness of the work.¹

¹ For warm praise of these engravings see Ruskin's "Elements of Drawing," first edition, pages 91-97.

To understand fully the charm of these prints it is necessary to have seen some of Turner's work, and nowhere can it be studied to such advantage as in the National Gallery, London. Something, however, can be done in the Fogg Art Museum, where there are a few very beautiful specimens of Turner's water-color drawings, and also some remarkable copies made by William Ward.¹ These copies are on the screen facing the door of the print room.

The print collector² is not so much concerned with Turner's oil paintings as with the marvellous sketches, made between the years 1814 and 1834, with which he must be familiar in order to judge of the worth of the translation into line engraving. The Edinburgher says of Turner's water-color drawing in an article on Turner, October, 1903 : —

“He developed undreamt-of possibilities in it, transforming it into an adequate and beautiful form of expression, deficient only in something of the weight and power of oil painting. In the ‘Southern Coast’ and Yorkshire drawings, . . . and in the ‘Rivers of England’ series, we can recognize the finer quality and fabric of the artist's mind. In little drawings like ‘Hornby Castle’ (‘Yorkshire series’),³ . . . ‘Norham Castle’ (‘Rivers of England’), we find that ‘new sense of exquisite regard for common things which made the ‘Windsor’ and the ‘Frosty Morning’ so delightful.’”

He points out that : —

“The influence of the material in which an artist works — its helpfulness and the constraint it exercises over the realization of the artist's conception — has not received the attention it deserves.”

It is important for the print collector to bear this in mind, because the artist's original work undergoes a translation from water-color drawing to engraving.

¹ Of Richmond, Surrey, England.

² The following passages, with some slight alterations, are taken from my introduction to the catalogue of Turner's *Liber Studiorum*, which was made for an exhibition at the Museum of Fine Arts in Boston, February, 1904. The Museum authorities have kindly granted me permission to do so.

³ Richmondshire series.

Turner has been curiously misrepresented in line engraving. For example in some of the plates groups of figures in the foreground lose the value and meaning which they have in the original sketch, though even in Turner's drawings the figures are often ugly, but the ugliness seems exaggerated in the engraving. In the water-color drawings the figures are glorious masses of color essential to the design. In the prints the objects in the foreground often distract our attention and are certainly the least successful parts of these engravings. The breadth of the original drawing is often injured by the "making out" and excessive brilliance of the details, which produce a spotty effect. Especially is this the case when the plate has worn a little and the whites become prominent in the later printing on thick paper. The proofs, it should be noted, were printed on India paper. Turner is said to have desired the engraving to "sparkle," in order to catch the popular eye, and whether this be so or not the "making out" of the engraver impairs the chiaroscuro of the original drawing.

We are fortunate to have a superb example of Turner's work here in the water-color drawing of "Devonport" (given to the Fogg Museum by Mr. Fairfax Murray of London in memory of William J. Stillman), and if we compare the original drawing with the engraving, which is in Case No. 9, we shall find, in the first place, that the drawing has been reduced in size; secondly, we shall see how much the color glorifies the groups of figures in the foreground and how the sky loses its magnificence, when translated into black and white. The drawing of "Tintagel," which has been engraved in the "Southern Coast," is also in the Fogg Museum. The engraving is not exhibited because it is not successful; but it will be shown to any one interested in the subject, if asked for at the desk.

Turner made over twenty thousand drawings and sketches.

There are many beautiful engravings after Turner's designs and it seems strange so little attention has been paid to them in this country, but in London these engravings, though belonging originally each to some series, are nowadays often

sold separately and for the small sums of three, or five, or ten dollars apiece. Is it because these engravings are still not rare that they are not more sought after, or is it because the poetic imagination of Turner, which is exquisitely reflected in some of these prints, is not appreciated?

Turner had his moments of weariness, if we judge by the engravings after his works. Out of the ninety-six plates for the "England and Wales," ten or more one may not care especially to see again, while there are forty that we look at with ever-increasing delight. In some of the others study will reveal rare beauty, while the rest are of comparative insignificance. As an example of Turner's design, look at the print of "Nottingham" from the "Picturesque Views in England and Wales." Notice how the figures are grouped with perfect naturalness and yet compose well in relation to the sail of the boat, and how the sail is caught up and echoed by the rudder to the right, so that the composition is beautifully balanced and harmonious. Mr. Ruskin dwells at length on this drawing in "Modern Painters," Vol. IV, page 29 seq.

Most of the line-engraved plates served for book illustration. Before the plates had printed titles, a number of proofs were struck off, and these prints are called artist's, or engraver's, proofs. There are also lettered proofs on India paper, printed after the select artist's proofs, but before the first edition of the book. The book itself passed through many editions and the plates deteriorated, losing the subtle gradations of the earlier impressions. Compare a fine set of engraver's proofs of the "Rogers' Italy" or "Picturesque Views in England and Wales" with the impressions in the first edition of the book, and a noticeable difference will be discovered; although no such change occurs as between a beautiful first state of the Liber and a late worn impression, from which every trace of the original bloom has faded away.¹

To find the most beautiful of these line engravings one must look through the various series, — the "Southern Coast" (84

¹ Quoted from the Liber Catalogue.

plates, 40 of which are from Turner's designs); Whitaker's "History of Richmondshire" (20 plates); "Picturesque Views in England and Wales" (96 plates); "Provincial Antiquities and Picturesque Scenery in Scotland" (12 plates); the "Rivers of France" (61 plates); the illustrations for the Bible (25 plates); Scott (70 plates);¹ Byron (25 plates); Campbell (20 plates); Milton (7 plates), (the least successful); Keepsake (17 plates); India (7 plates); Rogers' "Italy" (25 plates) and Rogers' "Poems" (33 plates). Besides these, and others earlier and of less importance, there are two sets of mezzotint prints, the "Rivers of England" (16 plates by Turner, 4 by Girtton, and 1 by Collins); and the "Ports" (or "Harbours," as they are sometimes called) of England (12 plates). There are also a number of large single plates, line engravings, which have great beauty, among them "The Approach to Venice"; "Grand Canal, Venice," of which Mr. Ruskin speaks in his "Notes" (page 106); "Crossing the Brook," etc.

Sometimes the engraver loses the precious quality of the painting, yet the technical engraving throughout the various sets, which have been mentioned, is nearly always excellent. It becomes obvious that a study of Turner's work is requisite, in order to select those line engravings that have the greatest value, because it is Turner's genius which gives them distinction and true excellence.

There is always a feeling of disappointment in passing from the Liber prints² to the line engravings, however much one may see through the medium the advance in Turner's art. The Liber is a record of this master's deepest thoughts and takes rank with his noble paintings.

Mr. Alaric Watts, in a biographical sketch of Turner in the "Rivers of France," says:—

"The series of views in 'England and Wales,' published in conjunction with Mr. Charles Heath, yielded so Flemish a

¹ There are three additional plates in Lockhart's "Life of Scott."

² The following passages are taken from the Liber Catalogue before referred to.

balance of profit as to compel the publishers to discontinue the work."

In a note he adds : —

"This fine work was to have consisted of thirty parts or more, but stopped short at the twenty-fourth, for want of sufficient encouragement."

The "Southern Coast," the "Rivers of England," and "Whitaker's History of Richmondshire," were all unsuccessful financially, according to Mr. Watts.

It was through these firms that Turner gathered round him this body of skilled workmen.

Mr. Marcus B. Huish, in the appendix to Ruskin's "Notes" (p. 149), says : —

"By a coincidence which may in truth be termed little short of miraculous, Turner and the English school of line engravers were contemporaneous. Had Turner appeared on the scene a score of years earlier, he would have passed the prime of life before he could have found an engraver capable of reproducing his work; had he been born a quarter of a century later, he would have found the school of engravers paralyzed and in decadence, under the ban of photography."

Though serious defects can be found in these reproductions of Turner's sketches, the work is, on the whole, of a very remarkable character. A close sympathy existed between the painter and engraver, the latter seemed uplifted and sustained by the genius of the master. Compare the marvelous rendering of sunlight breaking through the clouds in "Simmer Lake" (Richmondshire Series), with the reproduction by very skilled engravers of the skies of inferior artists.

Mr. C. F. Bell, in speaking of the great painters who presided over a school of engravers, devoting itself to the interpretation of their work, says : —

"Thus Raphael had brought under the spell of his ideal Marc Antonio Raimondi, Agostino Veneziano, and Marco da Ravenna; and Rubens had attuned to complete harmony with his genius Scheltius à Bolswert, Lucas Vorsterman, and Paulus

Pontius. But whilst Raphael's engravers, working almost exclusively from drawings in chalk or pen and ink, had the way to correctness of form and purity of line made straight before them, and Rubens' were in the advantageous position of following a master not less admirable for rich coloring than for forcible chiaroscuro, the engravers who undertook the translation of Turner's works into black and white met at the first start with apparently insuperable difficulties." (Studio, p. E. i.)

The perfect outline which is obvious in a sketch by Raphael, and the strong light and shade of Rubens' painting, — such qualities seem at first glance not to exist in Turner's water-color drawings, for they are shrouded in luminous haze and hidden behind lovely atmospheric effects. In a last analysis, however, we shall find that Turner, like Raphael, is a great draughtsman. Beneath the mysterious gloom or rainbow mist there is an essential structure, a definite meaning. Meaning is the definition of something, — and the subject-matter of Turner's paintings is the visible world — the world as man observes and perceives it. But when a poet conceives the world he uses his imagination and constructs or creates, and thus discovers, the profounder designs of Nature. Art is important when it reveals the hidden beauty of things. Now the beauty of the world beyond our sight is only revealed by a right use of the imagination. And in order to represent the divine vision — divine because it shines with its own light and truth — an artist must be master of the principles of his art. Turner's noblest paintings are creations; the design has a meaning, it defines something of the mystery of the world by shadowing forth the essential form of the world. The true artist is keenly sensitive to what lies around him; he gathers impressions, makes notes and sketches, and composes a mental vision, which he embodies in a painting. The imagination is more imposing and more real than a literal transcript of the scene, because it is more characteristic of Nature, whose various aspects are brought together and combined in a picture. The discerning eye of the poet penetrates her secret places, and his work is significant, because it shows us, what is of vital importance, glimpses of the

eternal world we live in. Moreover, we must not ignore the fact that the mind itself is a product of Nature and those designs of dragons and arabesques,¹ which are not copied from actual sights and existences, but are fashioned and composed by the imagination, and whose sanction and excuse for being are that they delight the aspiring soul of the artist, —these forms are also part of Nature's intention.

These deeper intentions are also understood by Dürer, and although to the superficial observer Dürer and Turner may seem to have little in common, yet fundamentally these artists are masters, because they are both draughtsmen and designers of great qualities. Dürer represented the structural form of mountains and gave the proper lift to his cliffs; he knew the skeleton of a dog, the essential nature of a bird's wing: and we find in Turner the same comprehension of cloud and mountain form; a true understanding of the nature and upward thrust of trees and plants. Turner had, however, a deeper sense of beauty than Dürer possessed; he had a profounder insight of the sublime order which results from a perfect synthesis of particular shapes and lines; — rhythms which, like melodies, are elaborated and expanded into a symphony of beautiful color and form. It requires some study and thought to resolve this sublime order, which is the essence of art, into its component parts, and to catch the suggestion of it when Turner makes his notes in a hurried sketch. It is easy for the casual beholder to lose sight of the design which often exists beneath all the glittering lights and rainbow hues that flood Turner's later work; perhaps even Turner himself lost something of his perfect sense of order, of architectonic craft. Yet what Mrs. Wharton has said of "the fundamental secret of old garden-magic" is true also of Turner's best paintings: "However much other factors may contribute to the total impression of

¹ Analogies are found in geometrical figures, the perfect circle or triangle, for instance, and in musical forms, which are not reduplications of the visible, actual world, but ideal conceptions based upon observation and feeling.

charm, yet by eliminating them one after another, by *thinking away* the flowers, the sunlight, the rich tinting of time, one finds that underlying all these there is a deeper harmony of design, which is independent of any adventitious effects. 'This does not imply that a plan of an Italian garden is as beautiful as the garden itself.'" And Mrs. Wharton goes on to specify the elements, all of which form a part of the artist's design.

It is most interesting to discover a similarity between Turner and the great artists of China and Japan. If we compare plates of the *Liber Studiorum* with certain Chinese or Japanese prints, we shall recognize something in common, — a common sensitiveness to the natural world, and even more strongly marked an affiliation in design. Study Turner's etchings for "Solway Moss," "Hindoo Worshipper," "Via Mala," and note how few yet how important are the lines selected; he has rendered the theme in abstract, yet most significantly. Turner had a very noble sense of order, — the art, that is, of delineating the essential form of his subject and composing the details, so that every line tells and contributes to a harmonious whole; intrinsically decorative, because the main strokes, unfolding the theme, have splendid meaning, and the subservient lines and the colored lights exemplify the Idea. Thus the artist achieved a final synthesis, which is Beauty.

It might be said simply that Turner and the great masters of China and Japan were artists in the true sense of the word, — artists, because they understood the principles of picture-making. They are kindred, though the deep experiences which characterize a race, such, for instance, as the French Revolution or the belief in Christ, are irrelevant facts; but they move in the same world, because they have the supreme faculty of realizing what lies back of the appearance; they unite the power of fine observation with the capacity to interpret these subtle perceptions in pictorial form.

Whistler in his "Ten O'clock" address says: —

"Nature contains the elements, in colour and form, of all pictures, as the keyboard contains the notes of all music.

But the artist is born to pick, and choose, and group with science, these elements, that the result may be beautiful — as the musician gathers his notes, and forms his chords, until he bring forth from chaos glorious harmony. . . .

“That Nature is always right, is an assertion, artistically, as untrue, as it is one whose truth is universally taken for granted. . . . This would seem, to even the most intelligent, a doctrine almost blasphemous. So incorporated with our education has the supposed aphorism become, that its belief is held to be part of our moral being, and the words themselves have, in our ear, the ring of religion. . . .

“He (the artist) does not confine himself to purposeless copying, without thought, each blade of grass, as commended by the inconsequent, but, in the long curve of the narrow leaf, corrected by the straight tall stem, he learns how grace is wedded to dignity, how strength enhances sweetness, that elegance shall be the result.

“In the citron wing of the pale butterfly, with its dainty spots of orange, he sees before him the stately halls of fair gold, with their slender saffron pillars, and is taught how the delicate drawing high upon the walls shall be traced in tender tones of orpiment, and repeated by the hase in notes of graver hue.

“In all that is dainty and lovable he finds hints for his own combinations, and thus is Nature ever his resource and always at his service, and to him is naught refused.

“Through his brain, as through the last alembic, is distilled the refined essence of that thought which began with the gods, and which they left him to carry out.

“Set apart by them to complete their works, he produces that wondrous thing called the masterpiece, which surpasses in perfection all that they have contrived in what is called Nature; and the Gods stand by and marvel, and perceive how far away more beautiful is the Venus of Melos than was their own Eve.”

The artist arrives at this consummation by conforming to the laws of the imagination. My meaning will be made clearer, I think, by this extract from an article in the *Edinburgh Review*, January, 1906, entitled “The Visionary Art of William Blake”: —

“What he (Blake) wished to produce was a realism of the imagination — an ideal that was by no means easy of attain-

ment, when we remember that his imaginings appeared to him infinitely more real than anything in this visible world :

“ ‘A spirit and a vision,’ he writes in the Descriptive Catalogue, ‘are not, as the modern philosophy supposes, a cloudy vapour or a nothing; they are organised and minutely articulated beyond all that the mortal and perishing nature can produce. He who does not imagine in stronger and better lineaments and in stronger and better light than his perishing and mortal eye can see, does not imagine at all. The painter asserts that all his imaginations appear to him infinitely more perfect and more minutely organised than anything seen by his mortal eye.’ ”

“In order to achieve this transcendental realism, in order to acquire the habit of precision in regard to ideas, without which he knew grandeur of ideas was impossible, he resigned himself to accepting the necessity of servile copying from art and nature; not, of course, for its own sake, for nothing was more repellent to him than landscape or portrait painting or any kind of drawing from the model for its own sake, but solely by way of practice, because, as Sir Joshua Reynolds saw, a habit of drawing correctly what we see gives a proportionable power of drawing correctly what we imagine; for, to use the words of Albrecht Dürer, ‘it is ordained that never shall any man be able, out of his own thoughts, to make a beautiful figure, unless, by much study, he hath well stored his mind.’ ”

The artistic forms of the imagination are distinguished from natural objects, either by their fulness of perfection as the gods sculptured by Pheidias; or by the abstract beauty of design, such as we see in the works of the great Chinese and Japanese masters, and to which something analogous may be found in the best of Turner’s compositions.

A masterpiece of art is an imaginative construction whose excuse for being is the delight of the beholder. This artistic order or consummate arrangement is not a reduplication but a transfiguration of Nature.

The student of art must keep in mind that a difference exists between the actual, necessary order of experience, Nature as men perceive it, — and the aesthetic or delightful order, which is Art. The “original” of a work of art is not in the

phenomenal world, but in the imagination of man. Observe the harmony of line, which is the beauty of the finest metopes of the Parthenon, or the magnificent design of the dragon in Chinese paintings; compare a photograph of the scene with the Liber plate, "Ben Arthur," and note what splendid changes have been wrought by Turner's imagination.

See "Modern Painters," Vol. IV, part 5, chap. 2, para. 8-15, plates 20 and 21. Ruskin concludes an "imperative dream, crying, 'thus it must be,' has taken possession of him; he can see, and do, no otherwise than as the dream directs."

Again the Edinburgher says of Blake:—

"Imagination was for him sharply distinguished from Nature by its form, being possessed of that firm and determined outline, which Reynolds includes among the chief characteristics of the great style in painting. . . ."

Here we have a clue to the marvels of Chinese and Japanese art, to all great art, in fact, whose essence is imaginative design.

It is not so much the choice of theme (though critics often under-estimate its importance, I think) as the way the subject is treated which makes a masterpiece, — be it Egyptian, Assyrian, Chinese, Greek, or Italian. The artist transforms the subject and we feel ourselves in the presence of Beauty; we recognize that something has been disclosed to us. A Japanese artist, for instance, gives us the abstract shape of a wave, the suggestion of the sea in rhythmic lines.

The quality of inevitableness in a work of art signifies ultimate satisfaction and joy. Thus men move towards Beauty with the sure knowledge that if they find it Beauty never will forsake them, never will pass into nothingness, because these forms which they have visioned and bodied forth are the true answers to their instinctive aspirations and native impulses. If we have not this thrill of joyous satisfaction when we see a work of art we may know that either we are devoid of the sense of Beauty, or that there is something better and more worthy our seeking after.

Youth approaches the mystery of Beauty boldly, without thought or fear, until he is seized by a dread of being deceived, of worshipping a Chimera for God. If the forms of the imagination differ from the natural objects which he sees around him, how can he tell whether the designs are truly sublime or abjectly fantastic? What is beautiful?

The essence of Beauty is desire, and that which is most to be desired is that which eternally satisfies the aspiring will, the artistic impulse, in the fullest, richest, most glorious fashion. The value of the "transfiguration" of the world, which we apprehend, into an order of artistic design is determined by the joy and contentment of the connoisseur, — the man who is acquainted most intimately and profoundly with the initial impulse or motive toward expression, and the problem of expression itself.

Professor Santayana says in regard to the criterion of taste :

"Dogmatism in matters of taste has the same status as dogmatism in other spheres. It is initially justified by sincerity, being a systematic expression of a man's preference; but it becomes absurd when its basis in a particular disposition is ignored and it pretends to have an absolute or metaphysical scope. Reason, with the order which in every region it imposes on life, is grounded on an animal nature and has no other function than to serve the same; and it fails to exercise its office quite as much when it oversteps its bounds and forgets whom it is serving as when it neglects some part of its legitimate province and serves its master imperfectly, without considering all his interests."¹

However inscrutable the origins of our preferences and tastes may be, and however mysterious and marvellous are the changes that take place, as described in a history of civilization, preferences have been declared in those ideal forms, toward which the finer spirits of the community move. These ideal forms are visions of concrete satisfaction and specific perfection, a perfection fitted to the natural desires of the

¹ "The Life of Reason," Vol. V, ch. 10.

creature, — not an irrelevant, tyrannical, arbitrary perfection, like the perfection of logical discourse, which affirms an Absolute more monstrous than Jonathan Edwards' conception of God.

Men find on their hands a ready-made world, where each system of interests carries within itself its own ideal. Thus in order to understand the genius of Turner we must study him as a landscape painter, and his merits must be set forth by those versed in painting in terms of the art. At the outset we must have in mind that all drawing is symbolic. The expression is noble or the reverse, according as it is adequate or not to the demands of feeling and passion which prompt the work. Painting cannot be judged by a literary standard. It has its own principles of construction which differentiate it in the world of fine expression; and to understand the art of painting we must learn the grammar of drawing; we must become acquainted with the significance of line, so that we may know what constitutes its excellence.

When we recognize the imaginative design which underlies the noblest of Turner's work, we are then free to revel in the enchanting arrangement of colors which literally illuminate the theme.

I quote the following passages from an article on "The Newly Discovered Turners" in *The Spectator* for March 10, 1906:—

"A most impressive fact about these unfinished pictures is their absolute completeness. Take, for instance, the 'Sunset with a Boat between Headlands,' one of the most unfinished of the works. The key of colour of pale apricot and amethyst blue is perfectly thought out and exactly balanced in the proportions of one hue to another. The values are consistent, and the composition broadly and surely placed on the canvas. There is none of the vagueness of the painter who is not sure of what he is about. The vision was complete; it only remained for it to be fixed. Although the process was arrested, nothing that was done hindered the final impression. This applies to all the new pictures here. Each was conceived as an organic whole. These visions of pure beauty of line, of value,

and of colour, with their atmosphere of poetry, are, however, indescribable in words. Who can describe coloured light? Turner in his latest development, more than any artist who had gone before him, painted not so much the objects he saw as the light which played round them. A notable instance of this is the 'Interior at Petworth.' What Turner wanted us to feel was not the size and shape of the furniture of the room, but the flooding light which comes in white from the archway in front and green from the concealed window on the right. Although we are not shown exactly what the contents of the room are, we realise perfectly the spaces of luminous air into which it is divided. If Turner had stopped to delineate tables and chairs, we should have had our attention arrested by these, and never have seen the diviner vision of coloured light."

"Two of the most beautiful pictures are hung side by side, — 'The Thames above Waterloo Bridge,' and 'The Evening Star.' The former is one of those marvellous pictures which Turner painted in the palest tones, and which yet have infinite contrast and illusion of depth. The design of the smoke rushing up from the chimneys on the right is splendid, and the light through the phantom arches of the bridge one of those things which Turner alone could do. 'The Evening Star' is in every way a finished picture, and is a most poetical as well as a most realistic piece of work. Could the remains of a dead sunset over the sea have been more perfectly realised, or could the romance of twilight have been more fully preserved? The painting of the sky is one of those inscrutable pieces of workmanship to which only consummate masters attain."

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"It is a curious sensation to see a number of Turners with which one has not been familiar from one's youth. It seems possible to realise in a quite special degree from these works how great was the painter and how vast was his innovation. No one in the world had painted like him before, and landscape painting became in his hands a new art. The latest of impressionists are but his imitators, taking some part of his practice and developing it into a line of their own. The luminosity and absence of darks in Claude Monet are but a part of the system of Turner; and how much better done is the original. No modern *luministe* has ever handled a complicated problem of light with the sureness of 'The Thames above Waterloo Bridge' or the 'Hastings.'"

A profound study of this master reveals his true excellence and we learn to discriminate between his immortal genius and his mortal struggles and failures. As the Edinburgher¹ says :

“ When it is more generally recognized that the painter's art is addressed to the imagination and not merely to the sense of sight, the majesty and strength of Turner's mighty pictorial poems will be more widely felt, and the dim and darkening labours of his decrepitude will then appear ‘like a storm-extinguished day, travelled o'er by dying gleams.’ ”

Certainly in Turner's latest period the problem which absorbed him most was the play of rainbow light. N. N. in the *New York Evening Post* for March 17, 1906, speaking of the newly discovered paintings by Turner, says : —

“ No matter how devoutly and untiringly the painter studies this most difficult of all the effects in Nature, when it comes to putting it down on canvas, he has necessarily to resort to convention. He cannot get rid of his materials ; and there is really a formula, though of so different a kind, in the maddest dots and spots of the Pointillistes as in the restraint of Claude. The more Turner tried to emancipate himself from convention in his attempt to get nearer to Nature, the less truthful seem the results he obtained.”

We must never lose sight of the fact that the nature of art is symbolic representation : the actual scene has to be interpreted by means of paint and paper. The secret is an open one like Nature itself, and the artist is he who divines this secret.

The print collector is apt to ignore the subtle problems which constitute the art of painting ; yet in order to judge fairly of the translator's work we must keep them in mind. Turner's magical arrangements of color can never be reproduced by the technique of engraving, and only the design and the general scheme of chiaroscuro are capable of being rendered in black and white.

In looking over the engravings from his work we see that at times Turner composed artificially, with skilful craft, but not

¹ *The Edinburgh Review*, October, 1903.

with that inevitable quality of genius which makes him one of the greatest painters of the world. We must beware of praising him for the wrong thing, because his excellence is so precious and so rare.

The difficulty of the engraver's task will be easily recognized, and we shall gain insight into the characteristic limitations of engraving as understood by the early masters, if we look at one of Marc Antonio Raimondi's engravings where we see main lines and shading, or *chiaroscuro*, which defines more perfectly the form or outline. The engravers who interpreted Rubens, on the other hand, attempted a broader and more advanced sort of *chiaroscuro*, and whether it was a real advance or not, they give us tones as in painting.¹ Now the men who engraved Turner's water-color drawings excelled in range and delicacy of tone the engravers who worked for Rubens. They stand in a class by themselves.

The student of engraving has no difficulty in tracing the evolution of the various forms of the art, but what is important for us to have in mind is the characteristic distinctions which exist between the work of Marc Antonio Raimondi, Scheltius à Bolswert, and William Miller (to select a single name from the group of men who engraved for Turner). If we place side by side in our mind's eye a sketch by Raphael, a painting by Rubens, and a water-color drawing by Turner, we shall easily understand that each master required a method of engraving, which was adapted to the original work.

The significant qualities of Turner's genius, particularly in the majority of the water-color sketches which he prepared for the engraver, differ greatly from those of Raphael or Rubens. In these sketches by Turner, as Mr. Bell points out, "the most conspicuous qualities are brilliancy of tone and complexity of detail, obtained by the use of strong local color in the fore-

¹ Some critics maintain that after Dürer's time line-engraving exceeded its proper boundaries and characteristic limitations. These critics admire especially the work of the Early Italian engravers and rank Mantegna's designs as supreme, and Dürer's method of engraving unsurpassed.

ground, supporting less intense but not less pronounced tints in the distance and sky, and assisted by manipulation of the surface of the paper.”¹

Mr. Bell has emphasized two important facts: first, the difference which exists between the line engraving of Marc Antonio Raimondi and that last development in line engraving which, under Turner’s influence, achieved such splendid results; secondly, he calls to our attention that Turner’s drawings made for engraving after 1820 have quite a different character from the sepia sketches made for the *Liber Studiorum*. The water-color drawings are full of subtle complexities and the engraver is driven to exert all his skill, in order to render the *chiaroscuro*, which Turner achieved by the use of bright colors. It is wonderful that the engraver has been so successful in his interpretation of the color harmonies, in terms of light and shade.

The publication of the *Liber* stopped in 1819, and the “*Rivers of England*” was published 1823–27. The subject-matter of the “*Rivers of England*” (engraved in mezzotint on steel) and of the “*Rivers of France*” (line engraving published 1831, 1832, 1833) does not lend itself to a broad, simple treatment but the plates are usually crowded with figures and things, which give human interest and animation to the scene. Turner desired to picture the results of a mighty civilization, — “the creation which men and Nature, with blended might, have accomplished,” as the poet says.

Ruskin observes: —

“It will be found on examining the series of drawings made by Turner during the later years of his life, in possession of the nation, *that they are nearly all made for the sake of some record of human power*, partly victorious, partly conquered. . . . The later sketches are nearly all among mountain scenery, and chiefly of fortresses, villages, or bridges and roads, among the wildest Alps.”

Ruskin speaks elsewhere of the sunset light which touches with its magic the ruins of man’s enterprises and achievements, and says: —

¹ (*Studio*, p. E. i.)

"I cannot but wonder that this difference between Turner's work and previous art conception has not been more observed. None of the great early painters draw ruins, except compulsorily. The shattered buildings introduced by them are shattered artificially, like models. There is no real sense of decay; whereas . . . observe how this feeling of decay and humiliation gives solemnity . . . even to his views of daily labour."¹

We must keep in mind that Turner's paintings, like Shakespeare's tragedies, are commentaries on life, and are precious, because they declare its worth,—the one thing needful to know. The rise of the Good is a profounder mystery for the human soul than the existence of evil and destruction, because the Good is the eternal and ultimate object of the aspiring creature. The value of great tragedy lies in this,—that it purifies and enlightens the will as regards itself; it teaches man that he is in a real world, not a dream world; and shows him what he must do in order to inherit the profits of earth and the blessings of Heaven.

We speak of these prints on exhibition as line engraving and theoretically they are such; practically, however, most if not all the lines in the large plates are bitten in with acid and are not done with the graver, as for example in William Blake's striking and most interesting illustrations for the "Book of Job." The men who engraved for Turner, although they used a process of etching, had, in a broad sense, the traditions of graver work; they imitated this method after a fashion. Mr. Thomas points out, however, how the traditions of graver work became modified in the process of etching.

In the engraved vignettes, like those of Rogers' "Italy" or Campbell's "Poems," Mr. Hamerton tells us "the main foundation of the work is etching with free-hand drawing in dry-point, the burr being removed." In these vignettes the coarse foregrounds which are often disturbing in the larger plates are done away with, and we can only wish that in those splendid plates of the "Richmondshire" and the "England and Wales"

¹ See note on Dudley, No. 21, in the following catalogue.

some way to harmonize more perfectly the foreground and the background had been found.

The plates engraved from Turner's drawings differ also in technique from the engraving by Johann Friederich Müller¹ of the Madonna di San Sisto, and again from the masterly line engraving of Scheltius à Bolswert after Rubens. These landscapes engraved after Rubens when put beside the prints of the "England and Wales" are so different in character that comparison would seem invidious were not the question of choice a vital one, since the collector is forced to make up his mind whether to spend his money for one sort of print or for another. He must seek some touchstone of values, some sure ground upon which to build his collection. There must be some principles to guide him if he can only find them. And in order to find them he must know something of the rise and fall of the art of engraving.

Wherever we can it is well to compare engraved work after Turner with good photographs, for, in one instance at least, namely, "The Téméraire," one may well, I think, prefer the photograph to the engraving, however much we may blame photography for vulgarizing book illustration, which is a most lovely thing in the "Rivers of France," in "Picturesque Views of England and Wales," in Rogers' "Italy," and Rogers' "Poems."

The advance in mechanical skill and technical finish made engraving popular, but it soon degenerated from a fine art to a craft. Steel plates were used, because they were more durable than copper and a greater number of fine impressions could be taken before the plate would show signs of wear. It may be of interest to know that Mr. Koehler said that in many cases he could not tell by examining the print whether it was from

¹ Johann Friederich Müller, born in Stuttgart, 1782, was the son of Johann Gotthard von Müller, who engraved the Madonna della Seggiola, a plate which rivalled, if it did not excel, the one made by Raphael Morghen after the same subject. William Miller, who engraved for Turner, was born in Edinburgh in 1796.

a steel or a copper plate. I may add that steel facing, used for the first time on Calamatta's "Jocanda" in 1857, is of great importance, because the copper plate suffers scarcely any change by this process, and the possibility of printing from it is increased indefinitely, since the steel facing can be renewed whenever it wears off. Engraving on steel in England dates back to about 1820. Among the first to use the steel plate was Charles Turner.

The revival of etching, roughly speaking, about 1850, signifies a new movement towards individual expression and a release from the conventional artifices into which this imitation of line engraving had sunk. Whistler and Meryon are names to conjure with, but neither of these men had genius comparable to Turner's.

Mr. Hamerton divides the etchers into two classes, — those who do original work and those who interpret the paintings of the great masters. These interpretative etchers as they are called are represented by such names as Flameng, Rajon, and Unger. I may add that Ferdinand Gaillard¹ is not an etcher, though an artist of rare distinction and a contemporary of these men. He is mentioned neither by Hamerton nor by Koehler, because of the nature of his technique.

¹ "Many people believe that Gaillard has a 'process'; that is to say, a secret, some shorthand method or some instrument, — roulette, rocker, or what not, — known to him alone. They are entirely mistaken. Gaillard is absolutely and exclusively an engraver with the burin. He works with line, pure line, . . . only, where another engraver would put one line, he puts ten, thanks to the peculiar keenness of his sight. Take a strong magnifying glass and examine his plate; then, and only then, will you see the work, — that is to say, the line." — HENRY BERALDI, *Les Graveurs du XIX Siècle*, Vol. 6.

I have taken this extract from Mr. Keppel's catalogue entitled: *Three Centuries of Line Engraving. — An Exhibition of Selected Masterpieces of a Lost Art*. The exhibition was held at 4 East 39th Street, New York, January, 1906. Any one who desires an introduction to line engraving should read Mr. Keppel's preface and the notes in the catalogue itself. It is a significant fact that Mr. Keppel has not thought it worth while to show any example of line engraving after Turner's designs.

For the subject of interpretative etching see S. R. Koehler's book entitled "Etching," Chapter XII, and P. G. Hamerton's "Etching and Etchers," 3d edition, Part V, Chapter I.

I need hardly say how different in character such etching is from the etching which imitated line engraving. It is a far easier process to etch a plate than to engrave it, and subtle gradations which produce the effect of a structureless tone are thus achieved with great success. To render the exquisite effects of light which are seen in the skies and sometimes in the water of the Turner prints it was necessary to run fine lines very closely together, and the engraver drew or ruled his lines in the etching-ground on the copper or steel plate, which was then submerged in acid, after which the lines were, in some places, burnished down and thus reduced in strength.¹ In this way those delicate gradations in chiaroscuro were obtained which represent light as in the original painting, instead of indicating clouds by open lines or suggesting sky with plain paper as Rembrandt and Whistler did in their etchings.

It will readily be understood that original work falls into a very different category from the interpretation of another man's genius. But we should bear in mind that it required genuine artistic judgment and skill to produce such engraving as Turner demanded.

The imitation of graver work by the easier process of etching did not originate with the men who worked for Turner, but the craft was carried to an unrivalled perfection in their hands. For many years previous to his time, both in England and on the continent, plates were in the main etched and afterward touched with the graver, — the work being strengthened and brought together with this instrument.

Mr. Chapin in "Masters and Masterpieces of Engraving" (p. 140) says: "Claude's influence upon landscape engraving was accomplished rather through his paintings than through his etchings. . . . The best engravings after Claude were produced in England in the latter part of the eighteenth century,

¹ Examine the progressive proofs of Ballyburgh-Ness in Case 21.

and among many beautiful examples the 'Roman Edifices in Ruins,' engraved by Woollett, is generally accorded the first place."

Further on Mr. Chapin says, in speaking of Turner, — "Turner's influence upon landscape engraving supplemented that of Claude Lorraine, and in these works the perfection of tone engraving appears to have been reached."

It should be noted that Woollett's technique is a mingling of etching and graver work; etching was used to save labor and the plate was finished by the graver. One may compare the different states of Woollett's work by going to the Print Department of the Boston Museum of Fine Arts, and some may prefer the etched state with its liberal allowance of white lights to the finished plate in which the entire surface is covered with a fine network of lines.

In the Turner plates it would have been difficult to enhance these tones by graver work; and the burin is used, where at all, in the coarser parts of the plates.

If we compare the plates engraved for Turner after 1820 with the work done before 1810 or thereabouts, we shall see how successful engravers like Miller, Goodall, Cousens, Brandard, were in developing the art so as to meet the new demand which Turner made upon it. They pushed the range of chiaroscuro far beyond anything achieved before their time, and interpreted his drawings in exquisite tones.

If we compare Miller's finest work with that of some of the less skilful men, we shall feel a difference due to a true understanding of Turner's painting, which Miller seems to have possessed. For he imitated Turner's skies in line engraving in an extraordinary fashion. Yet, broadly speaking, we must agree with Mr. Hamerton when he says: —

"The engravers who interpreted Turner, and interpreted him on the whole so astonishingly well, were a school which had its methods in common. Take the volume of the 'Rivers of France' and try to guess who engraved each plate, without looking at the engraver's name in the corner. Those plates

were done by twelve different engravers; can you recognize them by their work? No, you cannot; the book is so homogeneous that it looks as if the designs had been all engraved by one person. Exactly the same methods of interpretation are employed throughout. And yet what consummate skill! — what admirable precision in dealing with the most subtle distinctions of tone in those skies and water-surfaces of Turner! Here is a kind of engraving which, without being personal, since twelve men could do it, is still more useful and valuable, for it has rendered with exquisite delicacy the work of a great genius, and multiplied it by thousands.”¹

Professor Moore has pointed out the fact that as soon as the problem for the engraver became a gradation of tone in contradistinction to outline and simple shading to suggest solid form, the most suitable medium was mezzotint-engraving. Nothing in line engraving approaches the beauty of Turner’s small mezzotint plates, — called the “Little Liber” for the want of a better name, — and if we compare these prints with the line engravings we shall see at once that Professor Moore is entirely right in what he says. Mezzotint-engraving, however, was impracticable for book illustration, because it wore away too quickly in printing, and line engraving was the best process that could be used to produce large numbers of impressions.

Mr. Marcus B. Huish, in the appendix to “Notes by Ruskin on his Turner Drawings,” writes: —

“One who has had many opportunities of watching and estimating engravers’ work, does justice to it in the following passage: ‘I should like to say one word for engraving and its difficulties; that is, in rendering color in black and white. Take a picture or drawing by Turner in his later time. First, a reduction has to be made to a scale. The original may be full of the most delicate architectural work, crowded perhaps with figures, all, at first glance, a shapeless mass, but all requiring, for the engraver’s purpose, to be put in order, and to be submitted to Turner’s critical eye. When the plate gets well into progress then comes the question of color; a bit of bright orange, or scarlet, or blue — how shall it be rendered in black, or white, or gray? Turner knows, but the engraver

¹ “Etching and Etchers,” 3d ed., page 289.

dare not ask him until the plate is in such a condition as to require touching. I have seen engravers perfectly bewildered as to what they should do in such cases. All who have studied Turner's work will feel the immense difficulty of translating them into black and white, remembering that during the painter's life each plate had to go through an ordeal of his examination, his criticism, and his alteration.'"

The writer goes on to praise these engravings saying they are " . . . teeming with light and life,¹ full of difficult drawing,² suffused with poetry.³ . . . Few men have more lacked the sympathy and appreciation of the public than engravers, few men have been less known, few have lived more solitary or laborious lives."

It is not easy to select for exhibition a hundred and twenty-five prints after the works of Turner, because so many fine ones have to be excluded. Turner's genius was very prolific, and the number of admirable engravings from his designs, exhibiting his genius in so many lights, is so great that choice is difficult. Yet want of space to show more obliges us to limit the number. I repeat once more that the essential value of these prints lies in what they reflect of Turner's genius.

FRANCIS BULLARD.

¹ For examples, see "Rivers of France," "The Canal of the Loire and Cher"; "Havre" (plate 1).

² The same. Rouen Cathedral (plate 3). Ruskin speaks of the drawing (M. P., part 2, sec. 6, chap. 2, para. 1).

³ The same. "Rouen, from St. Catherine's Hill"; or Rogers' Poems, "Datur hora quieti."

THE TECHNICAL PROCESSES OF THE TURNER LINE-ENGRAVERS

The technique of the line-engravings after Turner is of particular interest as almost the final chapter in the development of reproductive line-engraving. It is also interesting for the fact that it is essentially an etcher's technique, not a carrying out of graver methods in etching, and that in this it is peculiarly an English development. Its independence of the traditions of the burin and its essentially English character have, perhaps, hardly been sufficiently insisted on in the past.

In the middle of the eighteenth century line-engraving on the Continent was in general far ahead of that in England, but even at this time English engravers showed an insight, almost instinctive apparently, into certain features of their art, — an insight which was the foundation of their preëminence in the next half-century. This lay in their recognition of the peculiar qualities of the etched line. Since the time of Rubens, etching had been used to assist the work of the graver, and by this time its use was almost universal. Sometimes it was used merely as a groundwork upon which graver lines were added; sometimes the plate was almost entirely etched. But in either case Continental engravers regarded etching only as a convenient substitute for the graver; they made it resemble graver work closely, either deliberately or from force of habit using the elaborate systems of sinuous and cross-hatched lines which had developed in reproductive line engraving, and totally ignoring its own peculiar qualities. These qualities can easily be analyzed; they are distinct in many ways from those of the graver, and give etching a peculiar adaptability for reproductive purposes.

The task of the Turner engravers was reproductive engraving, and reproductive engraving of a particularly difficult and elaborate character. They had to produce not outlines or simply shaded forms, as Dürer and Marcantonio had done, but tones of a wide range of values, delicately graded from light to dark, and usually merging into each other without sharp edges. The line cut by the burin is deep, it has a very clean cut edge, and is V-shaped in section, — and upon these three things depend the precision and sharpness which, when properly appreciated, are its strongest qualities. These features, which make it so hard for the graver line to merge into a soft tone, — to lose its own individuality, — are much less marked in the etched line.

The etched line is shallower, and round in section instead of pointed. It is produced by corroding the copper with acid, and is naturally less sharp than the clear cut edge of the graver line. Neither has it the fixed course — the steadiness of direction — of the graver line. The burin is imbedded in the metal and plowed through it, the base of the tool pressing against the palm of the hand. No matter how fine the line is, or how delicately it is guided by the forefinger, the pressure which is necessary to overcome the resistance of the copper gives it a comparatively steady course. The etching needle, however, meets with practically no resistance; it does not enter the copper, but moves over its surface, — being so sharp that it cuts through the wax etching ground with almost no pressure. Furthermore it is loosely held in the fingers like a pencil, and thus has a great variety of movement, from a bold dashing stroke to a line so short and tremulous that it has almost no individual character. Thus, too, while it requires great care to lay many fine graver lines close together, this can be done with the etching needle very readily. The adaptability of etching to reproductive purposes depends upon all these features, and it was by appreciating the fact, and basing their technique upon it, that the Turner engravers were able to go so far toward an adequate interpretation of Turner's drawings.

This understanding of the technique is to be observed in English engravers very early. In William Woollett's engravings after Claude, though to a certain extent the mannerisms of the graver are followed, and the graver itself is used in places (as in the figures, which were often put in by other men), — for the most part the lines are laid in the simpler systems of the etcher, with many of the conventions which were to survive practically unchanged through Turner's lifetime. From different states of one of these plates it can be seen that Woollett had grasped another essential point of reproductive etching, — namely, to carry forward the plate by rebiting rather than by deepening lines with the burin, or by adding new lines, generally in cross-hatched series, as an engraver would have done. This matter is of the utmost importance in the development of the Turner engravings. Woollett's best plates show his technical soundness: though they are large and the lines are often coarse and rather open, and lack brilliancy, they avoid the somewhat mechanical hardness and coldness of the large French plates, and have the softness and warmth of tone which is the best quality of English line-engravings.

The engravers who followed Woollett are decidedly inferior. They were less fortunate in the drawings they worked from, and very much less ambitious in their craft, being content with only moderately good draughtsmanship, and very simple tones. They preserved, however, all of the technical features which Woollett seems to have originated, and indeed advanced upon them, for they abandoned almost altogether the traces of graver mannerisms which survived in Woollett's plates. These occur only where the graver itself was used on the plates, — as it was occasionally, — for the most part in the foregrounds. These engravers, indeed, went to the other extreme; their lines are too simple and open, and the plates somewhat thin and grey in tone. And while they have abandoned the conventions of the burin, they have developed new ones of their own, — conventions which were essentially natural to the etching needle, and it is interesting to see that these continue, more or less modi-

fied, throughout the course of Turner's engraved work. Among them may be mentioned that known as the "worm line," — long wiggly lines, often with dots between them, and frequently extending across the foreground. This scheme was conspicuous and very distracting, and was much improved on later: the lines were broken up into short groups of very fine lines, laid closely together, and with the "wormy," wriggling line refined into what may be called a tremulous line. It is with such groups of lines that the larger part of a typical line-engraving after Turner was carried out. Foliage was rendered by short round scrawls, often with a good deal of dotting, and this device—almost impossible to describe clearly—continued unchanged except in the size and closeness of the lines. A serious fault in many plates is that the engraver depends largely upon describing the form by outlines, and tends to neglect the tone, whereas the drawing of course expressed the forms by gradations of tone, with almost no outlines at all. This same fault is often to be seen in the rendering of waves. It was perhaps not unreasonable that the engravers should have aided themselves in bringing out forms by following the contours with their shading lines; — such a device has been common since Dürer, and would be particularly useful when the plates were to be seen at close range, as most Turner plates were. The fault lies in the exaggeration of the practice by the engravers, — they made their lines over conspicuous and out of keeping with the fine lines in the rest of the plate. In waves, for instance, they expressed the form and movement of water so cleverly by long sinuous lines following the curves of the waves, breaking up into short jagged lines and dots to render foam, that the tone was sacrificed to this technical *bravura*. Probably the greatest fault, on the whole, in the line-engravings after Turner at all periods is the character of the foregrounds. The foregrounds in the drawings were usually full of detail, and frequently vivid in color, perhaps excessively so. In a note on Turner's work of the period when most of the drawings for the engravers were done, Ruskin speaks of this fault:

"... colour was killed by colour, and the blue skies and snowy mountains, which would have been lovely by themselves, were confused and vulgarized by the blue dresses and white complexions of the foreground figures." This vividness of color gave a variety of contrasts which it was very hard for the engraver to express, and it suggests an interesting point. Would not it have been wise for Turner to make drawings in sepia or black and white for the engraver to work from, rather than to set him to work directly from the drawing in color? The only contrasts which the engraver can express are contrasts of value, — of dark and light. The painter, however, has not only contrasts of value, but an infinite variety of contrasts of color, which complicate extremely the task of the engraver. When two adjacent spots of color are of the same value the engraver has no proper method of expressing the contrast between them. The contrast is often essential to the picture, and he brings it out by changing the value of one spot of color, — but this changes the balance of the tones over the whole print. There is no doubt that the engravers were greatly perplexed by this problem, and how disastrous at times was their solution may be seen by comparing the plate of *Devonport*, from the "England and Wales," with the original drawing for the engraver, which hangs in the Fogg Museum. Thus the engraver is very greatly limited in the number of contrasts he can express, and it would have gone far toward guaranteeing a proper translation of the drawing if the drawing had been simplified, — transposed, one might say, to a key within reach of a lower voice. This was the practice in the workshop of Rubens; Paul Pontius and Vorsterman worked not from the original paintings, but from drawings in monotone specially prepared for them, and the merit of their engravings lies largely in the simplicity of tone which resulted.

Whether from this difficulty of vivid colors, or from a desire to express contrasts of textures, or in order to provide a contrast to the delicate work in the rest of the plate, the engravers used in the foregrounds comparatively coarse lines, applied with

all the excess of convention which they had overcome in the rest of the plate. It was in the foregrounds, too, that the engravers' habit of "making out" detail was most marked. Yielding to their natural tendency to sharpen details, which were often only suggested in the drawing, they often destroyed, in great part, the breadth of Turner's work. They not only sharpened detail but added it; crowds of figures were broken up into groups, groups into single figures, and single figures carefully elaborated in every possible detail, so that the balance of interest in the drawing is considerably altered, and the beauty of the distant landscape is ignored for the clamor in the foreground.

The technique, then, which was finally developed by the Turner engravers consisted of short fine lines, laid close together, for the most part not cross-hatched, and generally tremulous, so as to merge more easily into a tone. It had its faults and excessive conventions, but on the whole it was as direct as possible, and on the whole was very effective. That the theory of the technique as set forth here—the principle of complete merging of lines into a tone—was clearly understood by Turner and his engravers, is made evident from a note of his on the margin of a retouched proof of *Bridport*, from the "Southern Coast," in Mr. Bullard's collection, referring to a group of diagonal lines in the sky: "Too much like (streaks?) of rain in the sky. They must be filled up so that they may be lost in one tone. . . ." It is of some interest that when perfected this technique was so impersonal, so uniform, that it is practically impossible to identify the engraver when his name is not upon the margin.

Practically the whole process was etching. The burin or the dry-point may have been used to sharpen details, or to join together loose ends of lines, or in a final addition of light cross-hatched lines in the sky, but there are many things which make it convincing that the plates are almost pure etching. First of all the nature of etched lines and graver lines is so different that they cannot be employed satisfactorily side by side. In

plates where this is true, — in many of Baron Desnoyers', for instance, — the etched and engraved parts stand out in disagreeable contrast. It would hardly be possible to reënter the tremulous etched line with the burin, — the burin could not follow such short curves. Burin lines could hardly be laid in as even a tone as is common in these plates, and nearly always the lines are so close together that they could be cut with the burin only by incredible labor and care. By using the etching needle, however, very minute lines can readily be laid close together, and the skill developed by the engravers in rebiting made it possible to give a great variety of tones, to give marvellously even gradations, and to carry the plate forward by many successive stages to the desired tone (which thus could be watched and controlled) without undue labor. Last of all the burnisher was used to give the final smoothness of tone and the brilliancy which Turner seemed to desire above all else; it was their skill in stopping out and rebiting, combined with careful burnishing, that gave the finest qualities to the work of the Turner engravers. Examples of these successive stages of the plate may be seen upon the walls here in the plates of the *Téméraire*, and the *Dudley* from the "England and Wales" set. In the *Dudley* it will be clear from a careful examination of the two states that the advance of the later state is due to rebiting the lines already laid rather than by adding new lines. The two prints of the little plate of *The Lake of Nemi* show how much the burnisher was depended on to complete the work of the acid.

CATALOGUE

The prints exhibited, unless otherwise described, are engravers' proofs on India paper — that is, the earliest finished impressions before all letters, or with letters only scratched in.¹ There was a later issue of lettered India proofs, with similar lettering to that which appeared on the plates as issued in book form. There are also slight differences in the proofs of some of the smaller plates, which are not noted, as in Rogers' "Italy" and "Poems"; for example, with or without the publication line at the bottom of the India proofs on large paper, and with or without the names of the artist or engraver directly beneath the engraved surface.

The measurements are given in inches and refer to the actual size of the engraving and not to the plate mark, as is more usual. In some cases they are only approximate, and are given merely to indicate the general size of the engravings in a series.

In "Modern Painters" there are many references to these engravings : —

Part II, Sec. II, Chap. II, para. 20, note.

Part II, Sec. III, Chap. IV, para. 11.

Part II, Sec. III, Chap. IV, para. 30 seq.

Part IV, Chap. IX, para. 8.

Part VI, Chap. V, para. 9.

Part VI, Chap. X, para. 20.

Part IX, Chap. XI, para. 8, note.

Also in "The Elements of Drawing" and in "Notes" by Mr. Ruskin on his drawings by the late J. M. W. Turner, exhibited at the Fine Arts Society's Galleries, London, 1879.

¹ Some of these proofs though of equal brilliancy exhibit slight changes due apparently to burnishing certain parts of them, or slight differences in effect resulting from the difference in the paper on which they are printed, or to variations in the printing. But these changes and differences are only to be observed on very close and careful inspection.

Ruskin speaks of many of the *water-color drawings* from which these engravings were made; we must keep in mind, however, that the engraver has often failed to represent the beauty of the original sketch.

A general index to "Modern Painters" was published by George Allen, 1888. At the end of "Modern Painters," Vol. V, there is also an index of the pictures mentioned in the work.

I have given references in this catalogue to the most important of Ruskin's remarks in "Modern Painters."

1. ANCIENT CARTHAGE. THE EMBARKATION OF REGULUS.

Engraved by DANIEL WILSON. January 1, 1848.

Print. Published by F. G. MOON.¹

H. 15 $\frac{1}{2}$; W. 22 $\frac{1}{4}$.

2. THE SAME.

Proof touched by TURNER with knife, pencil, and white chalk; with directions to the engraver as follows:—

"I must have the touched proofs always sent back—tho' you have cleared it a good deal yet the innumerable like [here Turner makes marks] throughout the buildings makes the said look softer (?). The darker places (?) in the sky happen to be accident [large cross] but all the lower part [here TURNER makes 00] yet clearer if you can—many I can and have converted into clouds marked in chalk—all the scratched knife marks I have made—must be very bright and clear—when these are done I can carry on what I have partly begun—for you will perceive not any pencil yet (;) perhaps I shall use the proof—on (?) take what care you can of it.

"I have touched a few places of the many [dots in pencil] to show you what I mean and until more cleared and like the touched first proof which I must refer you to (not having it before me)² and to say generally all the buildings are too strong perhaps for my picture. I cannot do anything to help until cleared."

On the side of the proof TURNER has made two series of cross lines referring to the side of the ship which is marked with chalk, and writes: "These lines I think you will never conquer but thus" [two very strong horizontal lines over faint

¹ See "Notes" by Ruskin, p. 179, No. 247, where it is catalogued as published by Boys in 1842. As no measurements are given we cannot be sure that this is the same plate.

² Turner's brackets.

vertical ones]. Below this direction on the side of another boat he has made the same chalk marks, and on the margin he has written, "and the like."

3. COLOGNE.

Engraved by E. GOODALL.

Proof touched by TURNER in the sky with knife and white chalk; pencil marks in the water; touches of white chalk on boat and distant buildings.

H. 13; W. 18½.

4. THE RHINE: NEUWIED AND WEISSENTHURM.

Engraved by R. BRANDARD. 1852.

H. 7½; W. 11½.

5. THE SAME.

Trial proof.

6. DIDO AND AENEAS.

Engraved by W. R. SMITH.

H. 16; W. 24.

7. THE SAME.

Proof touched by TURNER with knife, white chalk, and pencil; with directions to the engraver as follows:—

"Put away all the white parts excepting the very light objects [—] many of the star (?) shaped parts remain(?)¹

"[Marks] I would recommend closer intermediate work and [here TURNER makes a cross] stares too much.²

"The more quiet the sky is made the better. Do not be afraid of leaving the scratched out lights too sharp or too broad. I can reduce them if required, and burnish more half lights in the chalk'd parts MORE to take away rather a sooty look about the tower, and which is rather too coarse."

8. OLD TÉMÉRAIRE.

Engraved by J. T. WILLMORE. 1845.

TURNER's painting, "The fighting Téméraire tugged up to her last berth to be broken up, 1838," was exhibited at the Academy in 1839. These lines were inscribed beneath:—

"The flag which braved the battle and the breeze,
No longer owns her."

Compare with the plate in the "Turner Gallery."

See "Handbook to National Gallery," compiled by EDWARD T. COOK. Room XXII, No. 524.

H. 11; W. 14½.

¹ Probably Turner refers to an earlier proof.

² The cross marks refer to light patches in the water.

9. **THE SAME.**
Early trial proof. Plate paper.
10. **THE SAME.**
Later trial proof. Plate paper.
11. **THE SAME.**
Etching by PAUL RAJON.
Proof. Laid paper, grayish blue.
H. $5\frac{1}{4}$; W. 8.
12. **THE SAME.**
Wood-engraving by TIMOTHY COLE.

RICHMONDSHIRE

(Sometimes called "Yorkshire" series.)

Plates vary slightly in size, about $7\frac{1}{2} \times 10\frac{1}{2}$.

13. **WYCLIFFE, NEAR ROKEBY.**
Engraved by J. PYE. March 1, 1823.
Lettered India proof.
For rock drawing in the original sketch, see M. P., Part V, Chap. XVIII, para. 12.
14. **SIMMER LAKE, NEAR ASKRIG.**
Engraved by H. LE KEUX. October 25, 1821.
Note the splendid engraving of the sky.
Ruskin speaks of "Turner's peculiar power of rendering *mist*, and all those passages of intermediate mystery, between earth and air, when the mountain is melting into the cloud, or the horizon into the twilight. . . ." Part II, Sec. III, Chap. IV, para. 24 et seq.
15. **MERRICK ABBEY, SWALEDALE.**
Engraved by J. C. VARRALL. December, 1822.
16. **ST. AGATHA'S ABBEY, EASBY.**
Engraved by J. LE KEUX. February 14, 1822.
Compare with No. 92 in this exhibition.
17. **HEYSHAM AND CUMBERLAND MOUNTAINS.**
Engraved by W. R. SMITH. August 22, 1822.
Ruskin says of the drawing that it "shows the state of Turner's mind in its first perfect grasp of English scenery, entering into all its humblest details with intense affection, and shrinking from no labor in the expression of this delight, not only in the landscape

but the sky, which is always more lovely in his English drawings than in any other." "Notes" by Ruskin, page 28. See also M. P., Part II, Sec. III, Chap. IV, para. 26, earliest edition; para. 23, later edition.

See note under No. 125 in this catalogue.

18. RICHMOND, YORKSHIRE.

Engraved by W. R. SMITH. March 3, 1819.

See M. P., Part VI, Chap. V, para. 9, and plate 55.

ENGLAND AND WALES¹

Plates vary slightly in size, about $6\frac{1}{2} \times 9$.

19. HARLECH CASTLE, NORTH WALES.

Engraved by W. R. SMITH. 1836.

M. P., Part IV, Chap. XIV, para. 8.

20. RICHMOND [CASTLE AND TOWN], YORKSHIRE.

Engraved by W. R. SMITH. June 1, 1827.

21. DUDLEY, WORCESTERSHIRE.

Engraved by R. WALLIS. 1835.

Ruskin calls our attention to the fact that if we look deeply enough into this picture we can see that Turner has given expression to a belief constantly in his mind,—the belief that what seems established and permanent in the shape of Church or Castle passes away and that what endures throughout the generations of man is the persistent efforts of humble toiling men and women to gain a livelihood on earth. This simple, habitual life—such as the fisherman's or shepherd's, that has existed since time immemorial—Turner likes to contrast with man's pride and power, which are crowned with success for a period, but are at last crushed to pieces in the tragic movement of things. *Work* is the theme of this picture; the organization of labor and the transformation of England into a manufacturing and commercial society,—and with this change of base the monk and the baron, symbols of Church and State, yield place to new masters. The old feudal order, which in the course of time has decayed, vanishes like the glory of a sunset.²

See "Notes" by Ruskin, pp. 32–34. Read Chap. XI, Part IX, "Modern Painters."

¹ Nos. 19 to 57 from the "England and Wales," unless otherwise specified.

² This symbolic meaning neither adds to, nor detracts from, the beauty of the drawing. It is clearly another interest. Our sympathies with the deep things of life are aroused without injuring the harmony or disturbing the artistic design of the picture, and thus it acquires a new dignity and value.

22. THE SAME.

Early trial proof.

23. THE SAME.

Trial proof almost finished.

24. KNARESBOROUGH, YORKSHIRE.

Engraved by T. JEAVONS. 1828.

This is one of the engravings which Ruskin in the "Elements of Drawing" mentions as most desirable for the student.

25. FALL OF THE TEES, YORKSHIRE.

Engraved by R. GOODALL. June 1, 1827.

See M. P., Part II, Sec. V, Chap. III, para. 25. There is another plate of the Fall of the Tees in the Richmondshire series. See M. P., Part II, Sec. V, Chap. III, para. 20.

This is one of the engravings selected by Ruskin as most desirable to possess.

26. THE SAME.

Touched proof.

27. CHAIN BRIDGE OVER THE RIVER TEES.

Engraved by W. R. SMITH. 1838.

Ruskin speaks of the drawing, M. P., Part II, Sec. V, Chap. III, para. 21, and of the engraving among others, Part II, Sec. VI, Chap. I, para. 15.

This is one of the engravings which Ruskin thinks most desirable.

28. BOLTON ABBEY, YORKSHIRE.

Engraved by R. WALLIS. 1827.

"Glorious as the rock drawing is and beautiful as the flow of the dark stream, I regret the exaggeration of the mountain scale which he admitted to fulfil the strength of his mental impression." "Notes" by Ruskin, page 43.

See M. P., Part II, Sec. VI, Chap. I, para. 15; Part IV, Chap. XVIII, para. 13, plate 12; and Part V, Chap. XVI, para. 29-32, plate 12A or 41.

29. NOTTINGHAM [NOTTINGHAMSHIRE].

From the Itinerant.

Engraved by J. WALKER. 1795.

Print.

30. NOTTINGHAM, NOTTINGHAMSHIRE.

Engraved by W. J. COOKE. 1833.

See M. P., Part V, Chap. II, para. 19, plates 22 and 23.

31. DEVONPORT AND DOCKYARD, DEVONSHIRE.

Engraved by T. JEAVONS. March 15, 1830.

See "Notes," by Ruskin, on his Turner drawings, pages 38-39.

32. STAMFORD, LINCOLNSHIRE.

Engraved by W. MILLER. May 1, 1830.

33. ENTRANCE OF FOWEY HARBOUR, CORNWALL.

From the Southern Coast.

Compare with No. 34 and note the difference in the engraving as well as the different treatment of the subject.

Engraved by W. B. COOKE. 1820.

34. ENTRANCE TO FOWEY HARBOUR, CORNWALL.

Engraved by W. R. SMITH. 1829.

35. STRAITS OF DOVER.

Engraved by WILLIAM MILLER. 1828.

Compare with Miller's later work "Wreck Off Hastings"¹ in the "Turner Gallery" (edition of 72 plates).

The breadth of the design is not felt so strongly in "Wreck Off Hastings." The vigorous lines of the earlier engraving, "The Straits of Dover," are now less obvious because numerous fine lines have been added, in order to produce subtle contrasts of tone; the engraver is trying to imitate the qualities of oil painting, in contradistinction to water-color drawing, where often sharp edges are clearly defined. In the fulness of tone the engraving of the "Wreck Off Hastings," as contrasted with that of "The Straits of Dover," shows a development as striking as that in the two plates of the "Fowey Harbour"; the one from the "Southern Coast," the other from the "England and Wales."

36. LINE FISHING OFF HASTINGS.

Engraved by W. MILLER.

From the "Turner Gallery."

Unfortunately I have no impression of the engraving "Wreck Off Hastings," but this print shows something of the same qualities, though not in so marked a degree. The original painting was, possibly, not so fine in this case.

H. 7½; W. 10½.

37. KIDWELLY CASTLE, SOUTH WALES.

Engraved by T. JEAVONS. 1837.

This subject is eminently Turnerian as Mr. Rawlinson has said of the "Peat Bog." "No influence of any other master, no remin-

¹ The title in the list of plates in the "Turner Gallery" is "Fairlight Cliff, near Hastings."

iscences or traditions of any earlier school, are to be traced in it. . . . The painter has gone straight to Nature and . . . drawn finely what he has seen." As Mr. Rawlinson has said, Turner has no rival in depicting the swiftly changing effects of storm and sunshine. The wind-swept marsh lands will soon be glittering in the sun, but how vividly we feel the wind and see the rain as they move on and vanish. How nobly he has drawn the ruined castle! How suggestive the scene is of romance! The imagination is touched as by magic, and we dream of knights and ladies that have been and now are gone, like the wind and rain of other years. The place seems haunted and brings to mind the thought

"We know not whether death be good,
But life at least it will not be:
Men will stand saddening as we stood,
Watch the same fields and skies as we
And the same sea."¹

38. LLANDBERIS LAKE, WALES.

Engraved by J. T. WILLMORE. 1834.

39. COWES, ISLE OF WIGHT.

Engraved by R. WALLIS. 1830.

See M. P., Part II, Sec. V, Chap. III, para. 12.

40. LONGSHIP'S LIGHTHOUSE, LAND'S END.

Engraved by W. R. SMITH. 1836.

See M. P., Part II, Sec. III, Chap. IV, para. 15.

41. ELY CATHEDRAL, DURHAM.

Engraved by T. HIGHAM. 1833.

See M. P., Part II, Sec. VI, Chap. II, para. 1.

42. DURHAM CATHEDRAL, DURHAM.

Engraved by W. MILLER. 1836.

43. BERNARD CASTLE, DURHAM.

Engraved by R. WALLIS. December 1, 1827.

This is one of the engravings which Ruskin stars in his list in "The Elements of Drawing."

44. CAERNARVON CASTLE, WALES.

Engraved by W. RADCLYFFE. 1835.

See "Notes," by Ruskin, pages 41-42.

45. ULLSWATER, CUMBERLAND.

Engraved by J. T. WILLMORE. 1835.

M. P., Part II, Sec. V, Chap. III, para. 5.

One of the most beautiful of the series.

¹ "Félise." Swinburne.

46. THE SAME.

Touched proof, before the sail, the smoke on the hillside, and the boards on the shore.

47. WINANDERMERE, WESTMORELAND.

Engraved by J. T. WILLMORE. 1837.

48. BEAUMARIS, ISLE OF ANGLESEA, NORTH WALES.

Engraved by W. R. SMITH. 1836.

49. ORFORD, SUFFOLK.

Engraved by R. BRANDARD. 1827.

50. BOSTON, LINCOLNSHIRE.

Engraved by T. JEAVONS. 1835.

51. RICHMOND, YORKSHIRE.

Engraved by J. T. WILLMORE. March 1, 1828.

M. P., Part VI, Chap. X, para. 19-20, plates 61 and 62.

52. LANCASTER SANDS.

Engraved by R. BRANDARD. 1828.

"One of the noblest of the England series and admirably engraved." ("Notes," by Ruskin, page 89.)

See note under No. 125 in this catalogue.

53. LLANGOLLEN, NORTH WALES.

Engraved by J. T. WILLMORE. 1837.

54. LLANTHONY, MONMOUTHSHIRE.

Engraved by J. T. WILLMORE. 1836.

Ruskin speaks of the drawing, M. P., Part II, Sec. V, Chap. III, para. 26; also Part II, Sec. III, Chap. IV, para. 13.

55. COLCHESTER, ESSEX.

Engraved by R. WALLIS. 1827.

56. MARGATE, KENT.

Engraved by R. WALLIS. 1834.

Note the fine engraving of the troop of little clouds and the beautiful effect of light in the sky.

57. LARNE CASTLE [sic]¹ (LANGHARNE CASTLE).

Engraved by J. HORSBURGH. 1833.

See M. P., Part II, Sec. V, Chap. III, para. 32-36.

¹ Laugharne [sic] on later issues of the plate.

PROVINCIAL ANTIQUITIES AND PICTURESQUE SCENERY OF SCOTLAND

58. TANTALLON.

Engraved by E. GOODALL. 1822.

"Under favorable circumstances, with an advancing tide under a heavy gale, where the breakers feel the shore underneath them a moment before they touch the rock, so as to nod over when they strike, the effect is nearly incredible except to an eye-witness. I have seen the whole body of the wave rise in one white, vertical, broad fountain, eighty feet above the sea, half of it beaten so fine as to be borne away by the wind, the rest turning in the air when exhausted, and falling back with a weight and crash like that of an enormous waterfall." (M. P., Part II, Sec. V, Chap. III, para. 35.)

H. 6½; W. 9½.

59. EDINBURGH FROM THE CALTON HILL.

Engraved by G. COOKE. 1820.

Lettered proof.

H. 6½; W. 9½.

60. THE SAME.

Proof touched by TURNER with pen-knife and extensively with pencil; also sketches and directions on the margin as follows:

[Turner indicates with marks places that he wanted to] "be burnished horizontally to make the town darker.

[Another series of marks] "burnished to [long loops in margin to correspond with marks on plate] make the cross bank more solid and the buildings and lighter than 2 and 3. *X blunder keep House light.* Dont fear the number of windows for those at 3 are 14 floors high on the side of castle ditch(;) 7 in the High St(.) I have kept all your *forms*, so follow all my marks particularly in the Houses, to obtain the 'Look' of Edinbro which these touches will give[.] I am sorry to make the alteration at the Castle Entrance [lights picked out with pen-knife], but there is a House which must come out(;) the Entrance is thus [here Turner makes an elaborate sketch of the castle-rock and castle. The hidden approach is indicated in the drawing, with the words 'rock,' 'parade,' 'battery,' 'Rock on which the Halfmoon Battery is built'] if you can make the figures lighter crossing the bridge they will be better(.) Make the Old Woman's Hands and Feet more marked & THEN FINIS.

"P S Send me word if you paid the carrier(;) for the written upon Paid[,.] People have a wish to charge twice(.) I shall be in Town tomorrow Wednesday. [Little sketch of turret] watch tower at the angle of Castlewall."

TURNER GALLERY¹**61. THE APPROACH TO VENICE (LOOKING TOWARDS FUSINA).**

Engraved by J. C. ARMYTAGE.

"On canvas, 2 ft. high by 3 ft. wide. Exhibited at the Royal Academy in 1843. Turner Collection, National Gallery.

" 'The path lies o'er the sea, invisible,
And from the land we went
As to a floating city, steering in,
And gliding up a street as in a dream
So smoothly, silently.' " — ROGERS' *Italy*.

See text "Turner Gallery."

The subject differs from the painting, bearing this name, engraved by WALLIS and published 1856. See "Notes" by Ruskin, p. 10.

Notice the false chiaroscuro. Armytage has exaggerated the darks in the sky and "made out" the foreground. The buildings and the figures in the boats must necessarily show dark, not light, against the setting sun. The same defect, however, is obvious in the sails of the boats in the plate of "Winandermere," No. 47, which was done under Turner's supervision. Turner condoned sometimes such faults of chiaroscuro; perhaps to catch the eye of the public by the glitter, perhaps to enhance certain effects which he desired, taking a poet's license.

Ruskin says: "All the aid which it has been thought he [Turner] gave to the engraver in translating colour was merely changing his own picture into a chiaroscuro study instead; and too often, scratching it all into white spots to make it 'sparkling.' The best engravings are those which pretend least to effect, and dwell on what they can efficiently render, delineation." "Notes" by Ruskin, page 139.

H. 7; W. 10.

¹ A series of line engravings, sixty in number; changes were made in the plates in a later edition and the number increased to seventy-two. These engravings are very unequal in merit, and were published after Turner's death. Some of the plates show a coarse use of the graver; while, on the other hand, many have an unpleasing smoothness and polish. They are far less beautiful than the plates of the "Richmondshire" or "England and Wales" series.

The "Turner Gallery" is not in the list prepared by Miss Dudley, because it was thought best not to include engraving done after Turner's death, even though the engravers had been trained by Turner himself.

Later a great deal of very inferior engraving after Turner's pictures was published in the *Art Journal*, and such engraving ought not to be confounded with the noble work done in Turner's life-time.

62. THE SUN RISING IN A MIST.

From the "Turner Gallery."

Engraved by J. C. ARMYTAGE.

"Turner's description of his picture is simply, 'Sun rising through vapour; fishermen cleaning and selling fish'; without any information as to the scene represented. On canvas, 4 ft. 4 in. high by 5 ft. 10 in. wide. Exhibited at the Royal Academy in 1807."

See text of the "Turner Gallery."

H. $7\frac{1}{2}$; W. $10\frac{1}{2}$.

63. POPE'S VILLA.

From Britton's "Fine Arts of the English School."

Engraved by J. PYE. 1810.

The figures by C. HEATH. Turner was greatly pleased with the engraving, and wrote: "This will do, you can see the lights; had I known there was a man living could have done that, I would have had it done before." (See "Notes" by Ruskin, page 149, footnote.)

H. $6\frac{1}{2}$; W. 9.

64. EHRENBREITSTEIN.

Engraved by JOHN PYE.

Late proof. Published by J. HOGARTH. 1846.

PYE engraved another smaller plate of Ehrenbreitstein. Compare with No. 96, engraved by WALLIS.

H. $11\frac{1}{2}$ × $15\frac{1}{2}$.

ILLUSTRATIONS TO THE WORKS OF SIR WALTER SCOTT

Size about $3\frac{1}{2}$ × $5\frac{1}{2}$.

65. GLENCOE.

Engraved by W. MILLER.

See M. P., Part II, Sec. IV, Chap. II, para. 18; the same, Chap. III, para. 6.

Compare these six plates by MILLER with his work in "The Straits of Dover" and "Wreck Off Hastings." The variety and beauty of MILLER's engraving cannot be enough admired.

66. BRIENNE.

Engraved by W. MILLER.

67. STIRLING.

Engraved by W. MILLER.

68. DRYBURGH ABBEY.

Engraved by W. MILLER.

See M. P., Part II, Sec. V, Chap. III, para. 18.

69. MELROSE.

Engraved by W. MILLER.

See reference for No. 68.

70. SKIDDAW.

Engraved by W. MILLER.

See M. P., Part II, Sec. IV, Chap. III, para. 23.

71. BALLY-BURGH NESS [*sic*].From Scott's novel "The Antiquary."¹

Engraved by E. FINDEN.

Very early trial proof.

See M. P., Part II, Sec. III, Chap. IV, para. 32. (In earliest edition, para. 26.) See also Part II, Sec. V, Chap. III, para. 40, note.

H. 3¼; W. 5¼.

72. THE SAME

Early trial proof. Plate paper.

73. THE SAME.

Later trial proof. Plate paper.

74. THE SAME.

Later trial proof. Plate paper.

75. THE SAME.

Lettered proof. Plate paper.

¹ Mr. Ward writes: "One of a series of six small plates engraved for an edition of Scott's novels, 1836."

SOUTHERN COAST

Plates vary in size more than in the England and Wales series, about 6 x 9. Notice the difference in style of engraving between the plates of the Southern Coast and the England and Wales series; and still more difference is to be found in the plates of the Rivers of France and the illustrations to Scott's Works and the vignettes of Rogers' Italy and Poems.

76. POOLE, DORSETSHIRE.

Engraved by G. COOKE.

77. DARTMOUTH, DEVONSHIRE.

Engraved by W. B. COOKE. 1814.

78. CLOVELLY BAY, SOMERSETSHIRE.

Engraved by W. MILLER. 1824.

79. PORTSMOUTH, HAMPSHIRE.

Engraved by W. MILLER. 1825.

80. COMB-MARTIN [*sic*].

Engraved by W. MILLER.

Proof touched by TURNER, with slight drawings in the margin.

81. THE SAME.

82. RAMSGATE, KENT.

Engraved by R. WALLIS.

83. THE MEWSTONE AT THE ENTRANCE OF PLYMOUTH SOUND, DEVONSHIRE.

Engraved by W. B. COOKE. 1815.

84. LYME REGIS, DORSETSHIRE.

Engraved by W. B. COOKE. 1814.

85. WHITSTABLE, KENT.

Engraved by J. HORSBURGH.

86. MINEHEAD AND DUNSTER CASTLE, SOMERSETSHIRE.

Engraved by W. B. COOKE. 1820.

87. TORBAY FROM BRIXHAM.

Engraved by W. B. COOKE.

ART AND SONG

88. LAKE OF NEMI (VIGNETTE).

Engraved by E. GOODALL.

Compare with the same subject in Hakewill's "Italy." It is the "Hakewill" drawing which Ruskin praises.

H. $3\frac{1}{2}$; W. $3\frac{1}{2}$.**89. THE SAME.**

Trial proof.

90. WHITEBY.

Engraved by J. COUSEN.

H. $2\frac{3}{8}$; W. $3\frac{1}{8}$.**91. FOLKESTONE.**

Engraved by J. COUSEN.

One of the loveliest of the small plates.

H. $2\frac{1}{4}$; W. $3\frac{1}{8}$.**92. ST. AGATHA'S ABBEY, EASBY.**

Engraved by J. COUSEN.

Compare with the plate engraved by J. LE KŒUX in the "Richmondshire" series.

H. $2\frac{1}{8}$; W. $3\frac{1}{8}$.

KEEPSAKE

Size about $3\frac{1}{2} \times 5\frac{1}{4}$.**93. MARLY.**

Engraved by W. MILLER. 1831.

See M. P., Part II, Sec. I, Chap. VII, para. 8, note; also Part II, Sec. VI, Chap. I, para. 23, note.

94. VIRGINIA WATER [WITHOUT THE SWANS].

Engraved by R. WALLIS.

95. HAVRE.

Engraved by ROBERT WALLIS. 1830.

This plate and also "Saumur," engraved by ROBERT WALLIS and J. T. WILLMORE, were afterwards published in the "Liber Fluvi-orum," in the place of the two vignettes, "Nantes" and "Light-house Towers of Hève."

96. EHRENBREITSTEIN.

Engraved by R. WALLIS.

Compare with the two plates engraved by J. PYE.

FRIENDSHIP'S OFFERING

97. VESUVIUS (ANGRY).

Engraved by T. JEAVONS.

See "Notes," by Ruskin, page 27.

H. $2\frac{1}{8}$; W. $4\frac{1}{8}$.

VIEWS IN INDIA

98. PART OF THE GHAUT AT HARDWAR.

Engraved by T. HIGHAM. 1836.

This engraving is truly "teeming with life and light, full of difficult drawing, and suffused with poetry."

H. $4\frac{1}{8}$; W. $7\frac{1}{2}$.

LANDSCAPE ILLUSTRATIONS OF THE BIBLE

Size about $3\frac{1}{2} \times 5\frac{1}{2}$.

See M. P., Part VII, Chap. IV, para. 21.

99. SOLOMON'S POOL.

Engraved by J. STEPHENSON.

See M. P., Part II, Sec. III, Chap. III, para. 17

100. JOPPA.

Engraved by E. FINDEN.

101. LEBANON FROM TRIPOLI.

Engraved by E. FINDEN.

Plate paper.

102. THE RED SEA.

Engraved by E. FINDEN.

103. JERICHO.

Engraved by W. FINDEN.

104. NINEVEH.

Engraved by W. RADCLIFFE.

RIVERS OF FRANCE

Size about $3\frac{1}{4} \times 5\frac{1}{4}$.**105. BETWEEN CLAIRMONT AND MAUVES.**

Engraved by W. MILLER.

See M. P., Part II, Sec. IV, Chap. III, para. 22.

106. TANCARVILLE.

Engraved by J. T. WILLMORE.

107. CAUDEBEC.

Engraved by J. B. ALLEN.

See M. P., Part II, Sec. IV, Chap. III, para. 20-22.

108. RIETZ, NEAR SAUMUR.

Engraved by R. BRANDARD.

See M. P., Part VIII, Chap. II, para. 2, plate 73.

109. BEAUGENCY.

Engraved by R. BRANDARD.

110. BETWEEN QUILLEBOEUF AND VILLEQUIER.

Engraved by R. BRANDARD. 1833

See reference for "Larne Castle," No. 58, in this exhibition.

111. HONFLEUR.

Engraved by J. COUSEN.

See reference for No. 105.

112. JUMIÈGES.

Engraved by J. C. ARMYTAGE.

M. P., Part II, Sec. III, Chap. IV, para. 12. Compare with No. 61 in this exhibition for qualities of engraving.

113. ROUEN (FROM THE BRIDGE, PLATE I).

Engraved by W. MILLER.

114. ROUEN (FROM ST. CATHERINE'S HILL, PLATE IV).

Engraved by W. MILLER.

See M. P., Part VII, Chap. II, para. 15. See "Notes," by Ruskin, page 49.

115. MELUN.

Engraved by W. MILLER.

116. BRIDGE OF MEULAN.

Engraved by J. COUSEN.

117. THE THAMES AT MORTLAKE.

From "The Book of Gems," Vol. I, for 1836.

Engraved by W. J. COOKE.

H. $2\frac{1}{2}$; W. $3\frac{3}{8}$.**118. THE SIMPLON (VIGNETTE).**

From Volume XIII of the prose works of Scott (Life of Napoleon Buonaparte). Cadell. Edinburgh.

Engraved by W. MILLER.

H. $4\frac{1}{2}$; W. $3\frac{1}{4}$.**ROGERS' ITALY****119. VILLA MADAMA.**

From Rogers' "Italy."

Engraved by H. LE KEUX. 1829.

120. COMO.

From Rogers' "Italy."

Engraved by E. GOODALL. Sept. 1, 1829.

Plate paper.

See M. P., Part II, Sec. III, Chap. III, para. 18

121. COMO.

From Rogers' "Italy."

Engraved by R. WALLIS.

ROGERS' POEMSVary in size, $3\frac{1}{4} \times 3\frac{1}{2}$; $3 \times 4\frac{1}{2}$.**122. THE RIALTO.**

From Rogers' "Poems."

Engraved by W. MILLER.

123. GREENWICH HOSPITAL.

Engraved by E. GOODALL.

Plate paper.

124. TORNARO'S BROW.

Engraved by R. WALLIS.

"The shepherd on Tornaro's misty brow,
And the swart seaman, sailing far below,
Not undelighted watch the morning ray
Purpling the orient — till it breaks away,
And burns and blazes into glorious day"

— ROGERS' *Poems*, page 80.

See M. P., Part II, Sec. III, Chap. I, para. 17; also Part II,
Sec. III, Chap. II, para. 11.

125. DATUR HORA QUIETI.

Engraved by E. GOODALL.

See M. P., Part II, Sec. II, Chap. I, para. 10.

Ruskin says:—

"The best part of every great work is always inexplicable: but though you cannot explain (it), you may always render yourself more and more sensitive to (its) higher qualities, . . . especially with regard to the choice of incidents; a kind of composition in some sort easier than the artistical arrangements of lines and colors, but in every sort nobler, because addressed to deeper feelings.

"For instance, in the 'Datur Hora Quietì,' the last vignette to Rogers' *Poems*, the plough in the foreground has three purposes. The first purpose is to meet the stream of sunlight on the river, and make it brighter by opposition; but any dark object whatever would have done this. Its second purpose is, by its two arms, to repeat the cadence of the group of the two ships, and thus give a greater expression of repose; but two sitting figures would have done this. Its third and chief, or pathetic, purpose is, as it lies abandoned in the furrow (the vessels also being moored, and having their sails down), to be a type of human labor closed with the close of day. The parts of it on which the hand leans are brought most clearly into sight; and they are the chief dark of the picture, because the tillage of the ground is required of man as a punishment; but they make the soft light of the setting sun brighter, because rest is sweetest after toil. These thoughts may never occur to us as we glance carelessly at the design; and yet their undercurrent assuredly affects the feelings, and increases, as the painter meant it should, the impression of melancholy, and of peace.

"Again, in the 'Lancaster Sands,'¹ which is one of the plates I have marked as most desirable for your possession; the stream of light which falls from the setting sun on the advancing tide stands similarly in need of some force of near object to relieve its brightness. But the incident which Turner has here adopted is the swoop of an angry sea-gull at a dog, who yelps at it, drawing back as the wave rises over his feet, and the bird shrieks within a foot of his face. Its unexpected boldness is a type of the anger of its ocean element, and warns us of the sea's advance just as surely as the abandoned plough told us of the ceased labor of the day.

¹ See No. 52 in this exhibition.

"It is not, however, so much in the selection of single incidents of this kind as in the feeling which regulates the arrangement of the whole subject that the mind of a great composer is known. A single incident may be suggested by a felicitous chance, as a pretty motto might be for the heading a chapter. But the great composers so arrange *all* their designs that one incident illustrates another, just as one color relieves another. Perhaps the 'Heysham,'¹ . . . considered as a companion to the last drawing we have spoken of, the 'Lancaster Sands,' presents as interesting an example as we could find of Turner's feeling in this respect. The subject is a simple north-country village, on the shore of Morecambe Bay; not in the common sense a picturesque village; there are no pretty bow-windows, or red roofs, or rocky steps of entrance to the rustic doors, or quaint gables; nothing but a single street of thatched and chiefly clay-built cottages, ranged in a somewhat monotonous line, the roofs so green with moss that at first we hardly discern the houses from the fields and trees. The village street is closed at the end by a wooden gate, indicating the little traffic there is on the road through it, and giving it something the look of a large farmstead, in which a right of way lies through the yard. The road which leads to this gate is full of ruts, and winds down a bad bit of hill between two broken banks of moor ground. . . . A little to the right the hay is being got in, of which the milkmaid has just taken her apronful to the white cow; but the hay is very thin, and cannot well be raked up because of the rocks; we must glean it like corn, hence the smallness of our stack behind the willows; and a woman is pressing a bundle of it hard together, kneeling against the rock's edge, to carry it safely to the hay-cart without dropping any. Beyond the village is a rocky hill, deep set with brushwood, a square crag or two of limestone emerging here and there, with pleasant turf on their brows, heaved in russet and mossy mounds against the sky, which, clear and calm, and as golden as the moss, stretches down behind it towards the sea. A single cottage just shows its roof over the edge of the hill, looking seawards. . . . Then under the hill, and beyond the border tower, is the blue sea itself, the waves flowing in over the sand in long curved lines, slowly; shadows of cloud, and gleams of shallow water on white sand alternating—miles away; but no sail is visible, not one fish-boat on the beach, not one dark speck on the quiet horizon. Beyond all are the Cumberland Mountains, clear in the sun, with rosy light on all their crags.

"I should think the reader cannot but feel the harmony there is in this composition; . . . the painter give(s) us this impression of wild, yet gentle, country life, monotonous as the succession of the noiseless waves, patient and enduring as the rocks; but peaceful, and full of health and quiet hope. . . .

"All noble composition of this kind can be reached only by instinct; you cannot set yourself to arrange such a subject; you may see it, and seize it, at all times, but never laboriously invent it. And your power of discerning what is best in expression, among natural subjects, depends wholly on the temper in which you keep your own mind; above all, on your living so much alone as to

¹ See No. 17 in this exhibition.

allow it to become acutely sensitive in its own stillness. The noisy life of modern days is wholly incompatible with any true perception of natural beauty."¹ — *The last pages of Letter III in "The Elements of Drawing."*

¹ We must remember always that Turner expressed himself clearly only in pictorial form, and when his pictures are translated into words the translation has a literary quality distasteful to those who understand and care alone for the art of painting. Turner's profound feeling for Nature lends itself to a fresh interpretation in words, and Ruskin has made wonderful poems in prose under the inspiration of Turner's genius.

NOTE

Turner's mind reflects the natural surroundings of human creatures in the loveliest ways as well as in the most terrific aspects. He paints the true landscape of the "Divine Comedy," if we have eyes to read his meanings in his life-work. And it is Turner's work as a whole, which is so astonishing and impressive. He gives us wonderful glimpses of earthly paradise; but he also reveals the instability of the physical world, — the shifting, changing world, which men are too fond of regarding as benevolently fixed and static, — and shows the destruction, to which men are subjected by ruthless earthquakes, implacable storms at sea, malignant fires and dreadful plagues.¹

Unless we remember that this exhibition of prints is only an echo of a part of Turner's work we shall fail to grasp the full significance of his genius. The casual sight-seer ignores the philosophy of life, which lies beneath the paint and canvas, and thinks no more of Turner's thoughts than appear obvious in each hasty sketch or finished picture. But Turner has his system of world-thoughts, his profound views of human existence, which are shadowed forth in fragmentary and manifold wise; and these, taken together, form an order at once magnificent and imposing in its grandeur and scope.

Turner² is moral, in this sense, that he shows us what Nature really means. He is interested in man, and thus in what man sees or might see. The tragedy of human life was not solved

¹ The invisible Hell of human anguish and the blessed state of men who triumph in spirit over adverse circumstances, he does not attempt to picture.

² Quoted from my Liber Catalogue.

for him by faith in a miracle-working God. . . . Nature grants foothold to men and they have accomplished many things; but the beautiful order, which men envisage in the ideal, is interfered with and obstructed by an irrational, godless element, — brute force, which pitilessly wrecks human happiness. Turner teaches us to look out on Nature as Shakespeare teaches us to know the men we live among. He informs us that we can only understand Nature in relation to ourselves, through her effects on us, and that it is folly to regard the world as something outside and divorced from ourselves. Turner is a great transcendental philosopher, because he interprets the world as man's experience.

Mr. Rawlinson, in the introduction to his Catalogue of Turner's "*Liber Studiorum*," says: —

"One word as to the meanings which will be found suggested hereafter with certain plates. To some they may appear fanciful or mistaken; but I am convinced that no one can study Turner's whole life-work without clearly seeing that there was in him a vein of intensest, creative poetical imagination, manifest from the first, and increasing in strength down to the very close of his career, — imagination inarticulate enough in words, but finding its outlet in giving ideas, suggestions, connections, and contrasts in his work, and even in those details which at first sight may seem mere matters of course or of accident."

One word more. Shall we forget our debt to Ruskin, because he is sometimes contradictory and dogmatic; shall we scorn his noble enthusiasm and ignore the spirit of his teaching, because his theories are not always convincing? Whatever defects may be urged against Ruskin's writings, they remain by far the most important we have on Turner's art. No modern critic has inspired men as he has done; no critic has made them feel so keenly the nature of Beauty.

LIST OF LINE-ENGRAVINGS AFTER TURNER

LIST OF LINE-ENGRAVINGS AFTER TURNER

The following list of line-engravings after Turner is as nearly complete as it can be made with the material which is accessible, and includes all of the most important series. It does not include, however, the many late engravings, such as the so-called "Turner Gallery," in the execution of which Turner had no part. These late engravings, although in many cases the work of the men who had engraved for Turner and under his direction, are different in technique from their earlier plates, inferior to them as pieces of engraving, and less true as translations of the works of Turner.

Through the kindness of Mr. A. A. Ordway of Haverhill, Mass., it has been possible to make this list include many plates which would otherwise have been omitted.

Titles of the single plates, the plates of the Oxford almanacs, Parish of Whalley, County of Lincoln, Mawman's Excursion, and Bunyan's Pilgrim's progress have been taken from the appendix in Thornbury's Life of J. M. W. Turner, William Ward's catalogues, and Ruskin's Notes on his collection of drawings by J. M. W. Turner. All other titles of plates which have engraved titles have been taken from the prints, from the earliest impressions accessible. Book titles have been taken from the books with the following exceptions: Oxford almanacs, Parish of Whalley, County of Lincoln, Mawman's Excursion, Views in Sussex, Richmondshire, Views in India, and Bunyan's Pilgrim's progress. These titles have been taken from Thornbury, Ward's catalogues, Ruskin's Notes, and the Catalogue of the printed books in the library of the British Museum.

The dates given are the dates of publication which appear on the plates.

THE COPPER-PLATE MAGAZINE.¹ London. 1792-1802.

Rochester	May 1, 1794	Walker and Storer
Chepstow	Nov. 1, 1794	Storer
Nottingham ²	Feb. 28, 1795	J. Walker
Bridgenorth	Aug. 1, 1795	"
Matlock	Oct. 1, 1795	J. Widnell
Birmingham	Nov. 2, 1795	Storer
Chester	Jan. 1, 1796	J. Walker
Peterborough	May 1, 1796	"
Ely	March 1, 1797	"
Westminster bridge	Aug. 1, 1797	"
Flint, from Park Gate	" "	"
Hampton Court, Herefordshire	Sept. 1, 1797	"
Carlisle	Oct. 2, 1797	"
Wakefield	June 1, 1798	"
Sheffield	Aug. 1, 1798	"

HEADPIECES TO OXFORD ALMANACS. 9 of the plates are after Turner, engraved by J. Basire.

South view of Christ Church, etc., from the Meadows	1799
A view of the chapel and hall of Oriel college	1801
Inside of the east end of Merton college chapel	1802
A view of Worcester college	1804
A view from the inside of Brazen Nose college quadrangle	1805
A view of Exeter college, All Saints church, etc., from the jail	1806
Inside view of the hall of Christ Church	1807
View of Oxford from the south side of Heddington Hill	1808
View of the cathedral of Christ Church and part of Corpus Christi college	1811

AN HISTORY OF THE ORIGINAL PARISH OF WHALLEY, etc., by T. D. Whitaker. Blackburn, 1801. 4°. 9 of the plates are after Turner, engraved by J. Basire.

Incomplete list.

Ancient crosses at Whalley	1800
View of Townley House	"
Locus benedictus de Whalley	"
Cloisters of Whalley abbey	"
Remains of the cloisters of Whalley abbey	"
Clitheroe from Eadsford bridge	"
Browsholme	"

¹ The same plates were published later in the "Itinerant."

² Republished in the "Gentleman's magazine," 1821.

VIEWS IN THE COUNTY OF LINCOLN. 1805.

Grantham church	1797	B. Howlett
Sleaford church	1801	"

MAWMAN'S EXCURSION TO THE HIGHLANDS OF SCOTLAND. 1805.

Inverary		J. Heath
Loch Lomond		"
Patterdale		"

BRITANNIA DEPICTA; a series of 130 views in Bedfordshire, Berkshire, etc., engraved from drawings made by J. Farington, T. Hearne, W. Turner, and others. With brief descriptions by S. Lyons. 6 pt. London, *T. Cadell, etc.* 1818. obl. 4°. 7 plates after Turner.

Pt. 1.

Abingdon from the Thames navigation	Jan. 1, 1805	W. Byrne
Newbury from Speen Hill	" "	"
Donnington castle, taken from a field adjoining the road to East Ilsley from Newbury	" "	W. and L. Byrne
Eton from the Slough road	July 1, 1803	W. Byrne
Wickham from the Marlow road	" "	"

Pt. 3.

Distant view of Chester	Jan. 24, 1810	"
Part of Chester castle	" "	"

THE FINE ARTS OF THE ENGLISH SCHOOL. Edited by John Britton. London, *Longman, etc.* 1812. f°.

Pope's villa	J. Pye and C. Heath
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VIEWS IN SUSSEX, from drawings by J. M. W. Turner, engraved by W. B. Cooke. Notices of the drawings by R. R. Reinagle. Pt. 1. London, *J. Murray.* 1819. f°.

Battle abbey, the spot where Harold fell	March 1, 1819
Brightling observatory seen from Rosehill park	" "
Pevensy bay from Crowhurst park	" "
The vale of Ashburnham	" "
The vale of Heathfield	" "

Prepared for the above but never published.

Bodiam castle	1819
Hurstmonceux castle	1820

A PICTURESQUE TOUR OF ITALY, from drawings made in 1816-1817 by James Hakewill. London, *John Murray*. 1820. 4°. 18 of the plates are after *Turner*.

The Rialto, Venice	July 1, 1820	J. Pye
Cascade of Terni	Jan. 1, 1819	J. Landseer
Bridge at Narni	March 1, 1819	S. Middiman
Rome: bridge and castle of St. Angelo on the Tyber	Oct. 1, 1818	G. Hollis
The Roman Forum from the tower of the Capitol	Oct. 1, 1818	G. Cooke
The Forum Romanum	Aug. 1, 1820	G. Hollis and J. Mitán
Rome from the Farnesean gardens	March 1, 1820	J. LeKeux
Rome: view from the Monte Testaccio	Aug. 1, 1819	J. Byrne
Rome from Monte Mario	April 1, 1820	"
Tomb of Cecilia Metella	Jan. 1, 1819	"
La Riccia	March 1, 1819	S. Middiman and J. Pye
Lake of Nemi	Dec. 1, 1819	S. Middiman and J. Pye
Naples, from the Mole	March 1, 1820	G. Cooke
Florence from the Ponte alla Carraia	Dec. 1, 1818	S. Rawle
Florence from the Chiesa al Monte	June 1, 1820	G. Cooke
Florence from Fiesoli	Oct. 1, 1819	W. R. Smith
Isola Bella on the Lago Maggiore	Dec. 1, 1818	J. Fittler
Turin from the portico of the Superga church	March 1, 1820	J. Mitán

AN HISTORY OF RICHMONDSHIRE, in the north riding of the county of York, by T. D. Whitaker. 2 vol. London, *Longman, etc.* 1823. f°. 20 of the plates are after *Turner*.

Vol. 1.

Richmond, Yorkshire	March 3, 1819	W. R. Smith
Richmond castle and town	June 6, 1820	J. Archer
St. Agatha's abbey, Easby	Feb. 14, 1822	J. Le Keux
Aske Hall, the seat of Lord Dundas	Aug. 28, 1821	J. Scott
High Force, or Fall of Tees	Sept. 12, 1821	J. Landseer
Egglesstone abbey near Barnard castle	Dec., 1822	T. Higham
Junction of the Greta and Tees at Rokeby	Aug. 2, 1819	S. Middiman and J. Pye
Brignall church	Oct. 25, 1821	S. Rawle
Wycliffe, near Rokeby	March 1, 1823	J. Pye

Merrick abbey, Swaledale	Dec., 1822	J. C. Varrall
Aysgarth Force	June 1, 1820	J. Scott
Simmer lake near Askrig	Oct. 25, 1821	H. Le Keux
Moss Dale fall	Aug. 22, 1822	S. Middiman
Hardraw fall	Oct. 1, 1818	S. Middiman and J. Pye

Vol. 2.

Crook of Lune, looking towards Hornby castle	Aug. 10, 1821	J. Archer
Ingleborough from Hornby castle terrace	Jan. 2, 1822	C. Heath
Hornby castle from Tatham church	June, 1822	W. Radclyffe
Kirby Lonsdale church yard	Jan. 25, 1821	C. Heath
Heysham and Cumberland mountains	Aug. 22, 1822	W. R. Smith
Weathercote cave, when half filled with water	Oct. 30, 1821	S. Middiman

PICTURESQUE VIEWS ON THE SOUTHERN COAST OF ENGLAND, from drawings made principally by J. M. W. Turner. 2 vol. London, *J. and A. Arch, etc.* 1826. f. 80 plates, 40 after Turner.

Issued in 16 parts as follows :

1. 1814. St. Michael's Mount, Cornwall	Jan. 1, 1814	W. B. Cooke
Poole, Dorsetshire	" "	G. Cooke
2. Land's End, Cornwall	March 1, 1814	"
Weymouth, Dorsetshire	" "	W. B. Cooke
3. Lulworth cove, Dorsetshire	June 1, 1814	"
4. Corfe castle, Dorsetshire	Nov. 1, 1814	"
5. 1815. Lyme Regis, Dorsetshire	" "	"
Dartmouth, Devonshire	June 1, 1815	"
Teignmouth, Devonshire	" "	G. Cooke
6. 1816. Falmouth harbour, Cornwall	March 1, 1816	W. B. Cooke
The Mew Stone, at the entrance of Plymouth sound,		
Devonshire	Feb. 1, 1816	"
7. Plymouth dock, seen from Mount Edgecumbe, Devonshire	Oct. 1, 1816	"
8. 1817. Plymouth, with Mount Batten from Turn chapel, looking over Catwater	May 1, 1817	"
Pendennis castle, and entrance of Falmouth harbour, Cornwall	" "	G. Cooke

	Bow and Arrow castle, isle of			
	Portland, Devonshire	"	"	W. B. Cooke
	[Martello towers, at Bexhill]	"	"	"
9. 1818.	East and West Looe, Cornwall	July 1, 1818		"
	Ilfracomb, North Devon	"	"	"
	Tintagel castle, Cornwall	"	"	G. Cooke
10. 1820.	Watchet, Somersetshire	April 1, 1820		"
	Bridport, Dorsetshire	"	"	W. B. Cooke
	Entrance of Fowey harbour, Cornwall	"	"	"
11. 1821.	Lulworth castle, Dorsetshire	Jan. 1, 1821		G. Cooke
	Torbay from Brixham	"	"	W. B. Cooke
	Minehead and Dunster castle, Somersetshire	"	"	"
12. 1824.	Margate, Kent	Feb., 1824		G. Cooke
	Rye, Sussex	March, 1824		E. Goodall
	Clovelly bay, Somersetshire	"	"	W. Miller
13.	Hythe, Kent	Dec. 30, 1824		G. Cooke
	Ramsgate, Kent	Dec. 20, 1824		R. Wallis
	St. Mawes, Cornwall	Sept., 1824		J. C. Allen
14. 1825.	Brighthelmston, Sussex	Sept. 1, 1825		G. Cooke
	Bocastle, Cornwall	March 10, 1825		E. Goodall
	Comb Martin	Jan. 1, 1825		W. Miller
15. 1826.	Portsmouth, Hampshire	Feb. 15, 1825		"
	Folkstone, Kent	Feb. 24, 1826		R. Wallis
	Deal, Kent	April 1, 1826		W. Radclyffe
	Dover from Shakespeare's cliff	May 6, 1826		G. Cooke
	Whitstable, Kent	May 8, 1826		J. Horsburgh
	Mount Edgecomb, Devonshire	April 12, 1826		E. Goodall

THE PROVINCIAL ANTIQUITIES AND PICTURESQUE SCENERY OF SCOTLAND,
with descriptive illustrations by Walter Scott. 2 vol. London,
J. and A. Arch, etc. 1826. 4°. 42 plates, 12 after Turner.

Issued in 10 parts as follows :

I. 1.	Borthwick castle	April 2, 1819	H. Le Keux
2.	Crichton castle	Aug. 1, 1819	G. Cooke
3.	High street, Edinburgh	Dec. 20, 1819	G. Cooke and H. Le Keux
4.	Edinburgh from the Calton Hill	Nov. 1, 1820	G. Cooke

II. 6. Tantallon castle	June 1, 1822	E. Goodall
Linlithgow palace	July 1, 1822	R. Wallis
7. Heriot's hospital, Edinburgh	Nov. 1, 1822	G. Cooke and H. Le Keux
Roslin castle	" "	W. R. Smith
9. Dunbar	May 1, 1824	J. C. Allen
Title, vol. 2	1826	R. Wallis
" vol. 1	May 1, 1826	G. Cooke
10. Bass Rock	" "	W. Miller

THE LITERARY SOUVENIR. Edited by A. A. Watts. 10 vol. London.
1825-34. 8°. 5 of the plates are after Turner.

1826. Richmond hill	E. Goodall
Bolton abbey, Wharfedale	E. Finden
1827. Buckfastleigh abbey, Devonshire	R. Wallis
1829. Ehrenbreitstein	J. Pye
1832. The Tower of London	W. Miller

THE BIJOU; or, Annual of literature and the arts. 3 vol. London,
W. Pickering. 1828-30. 16°. 1 of the plates is after Turner.

1829. Mont Blanc	Davies
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THE KEEPSAKE. [Vol. 1-7, 9, 10.] London. 1828-37. 12°. 17 of the
plates are after Turner.

Vol. 1. 1828. Florence	E. Goodall
2. 1829. Lake Albano	R. Wallis
Lago Maggiore	W. R. Smith
3. 1830. Virginia Water	R. Wallis
Virginia Water	"
4. 1831. Saumur	"
Nantes	J. T. Willmore
5. 1832. Marly	W. Miller
St. Germain-en-Laye	R. Wallis
6. 1833. Ehrenbreitstein	"
Falls of the Rhine	J. B. Allen
7. 1834. Havre	R. Wallis
Palace of La belle Gabrielle	W. Miller
9. 1836. A fire at sea	J. T. Willmore
The wreck	H. Griffiths
Destruction of both houses of parliament by fire, Oct. 16, 1834	J. T. Willmore
10. 1837. The sea! the sea!	"

THE ANNIVERSARY; or, Poetry and prose for 1829. Edited by Allan Cunningham. London, *John Sharpe*. 1829. 8°. 1 of the plates is after Turner.

Fonthill

T. Crostic

ITALY, A POEM, BY SAMUEL ROGERS. London, *T. Cadell, etc.* 1830. 8°. 56 plates, 25 after Turner.

Lake of Geneva

E. Goodall

Tell's chapel

R. Wallis

St. Maurice

"

Hospice of Great St. Bernard

W. R. Smith

Hospice of Great St. Bernard with dogs

"

Battle of Marengo

E. Goodall

Aosta

H. Le Keux

Martigny

W. J. Cooke

Hannibal crossing the Alps

W. R. Smith

Como

E. Goodall

Venice

"

Florence

"

Galileo's villa

"

Villa Madama

H. Le Keux

Forum, Rome

E. Goodall

Campagna, Rome

"

Rome: castle of St. Angelo

R. Wallis

Tivoli

J. Pye

Perugia

E. Goodall

Scene with banditti

R. Wallis

Naples

E. Goodall

Paestum

J. Pye

Amalfi

R. Wallis

Villa on the night of a festa di ballo

E. Goodall

Lake of Como

R. Wallis

FRIENDSHIP'S OFFERING, a literary album. 20 vol. London. 1825-44. 16°. 1 of the plates is after Turner.

1830. Vesuvius

T. Jeavons

THE TALISMAN; or, Bouquet of literature and the fine arts. London, *Whittaker, Treacher & co., etc.* 1831. 12°. 1 of the plates is after Turner.

Château Bernard

J. T. Willmore

THE WORKS OF LORD BYRON, with his letters and journals, and his life by Thomas Moore. 17 vol. London, *John Murray*. 1835, 32-33. 16°. 17 of the plates are after *Turner*, engraved by *E. Finden*.

Vol. 5.	Sta. Maria della Spina, Pisa	After W. Page
7.	The gate of Theseus, Athens	
	The plain of Troy	" "
8.	Bacharach, on the Rhine	
	The castle of St. Angelo	
10.	Corinth (from the Acropolis)	" "
11.	The Bridge of Sighs, Venice	After T. Little
	The Bernese Alps	
13.	The walls of Rome (Tomb of Caius Sestus)	
14.	Parnassus and Castalian spring	After W. Page
	The field of Waterloo from Hougoumont	
15.	Scio (Fontana de Melek Mehmet Pasha)	" "
	Genoa	
16.	Cologne	
	St. Sophia, Constantinople	After T. Barry
17.	The school of Homer (Scio)	After W. Page
	The castellated Rhine	

FINDEN'S ILLUSTRATIONS OF THE LIFE AND WORKS OF LORD BYRON.

With original and selected information on the subjects of the engravings by W. Brockedon. 3 vol. London, *John Murray*, etc. 1833-34. 8°. 7 of the plates are after *Turner*.

Vol.			
1.	Gibraltar. From sketch by G. Reinagle	1833	E. Finden
	Malta		"
	The Acropolis, Athens. From sketch by T. Allison	1832	J. Cousen
	Temple of Minerva, Cape Colonna. From sketch by T. Allison	"	E. Finden
2.	Tomb of Cecilia Metella	1833	"
	Rhodes	"	W. Finden
	Drachenfels	"	"
3.	Cephalonia. From sketch by W. Page	"	E. Finden
	Negropont. From sketch by W. Allison	1834	"

THE POETICAL WORKS OF WALTER SCOTT. 12 vol. Edinburgh, *R. Cadell*. [1833-34.] 16°. 24 plates after *Turner*.

Vol. 1.	Carlisle	E. Goodall
	Smallholm tower	"
2.	Jedburgh abbey	R. Brandard
	Johnnie Armstrong's tower	E. Goodall

3. Kelso	R. Wallis
Lochmaben castle	J. T. Willmore
4. Caerlaverock castle	E. Goodall
Hermitage castle	R. Wallis
5. Dryburgh abbey	W. Miller
Bemerside tower	J. Horsburgh
6. Melrose	W. Miller
Newark castle	W. J. Cooke
7. Edinburgh	W. Miller
Ashestiel	J. Horsburgh
8. Loch Katrine	W. Miller
Loch Achray	"
9. Junction of the Greta and the Tees	J. Pye
Bowes' tower	E. Webb
10. Loch Coriskin	H. Le Keux
Staffa	E. Goodall
11. Skiddaw	W. Miller
Mayburgh	J. Horsburgh
12. Berwick-upon-Tweed	W. Miller
Abbotsford	H. Le Keux

THE RIVERS OF FRANCE,¹ from drawings by J. M. W. Turner. London, *Longman, etc.* 1837. 8°. 61 plates.

These plates, known as "Turner's annual tours," had been published previously as follows:—

WANDERINGS BY THE LOIRE, by Leitch Ritchie, with 21 engravings from drawings by J. M. W. Turner. London, *Longman, etc.* 1833. 8°.

Nantes	W. Miller
Orleans	T. Higham
Beaugency	R. Brandard
Blois	"
Palace at Blois	R. Wallis
Amboise [château]	J. B. Allen
Amboise	W. R. Smith

¹ The plates (with the exception of the vignettes, Nantes and Light-towers of the Hève, for which were substituted Saumur and Havre from the Keepsake) were published later as follows:—

LIBER FLUVIORUM; or, River scenery of France. Depicted in 61 line-engravings from drawings by J. M. W. Turner. With descriptive letter-press by Leitch Ritchie, and a biographical sketch by A. Watts. London, *H. G. Bohn.* 1857. 4°.

and:—

THE SEINE AND THE LOIRE, illustrated by 61 engravings in pure line after drawings by J. M. W. Turner, with introduction and descriptions by M. B. Huish. London, *J. S. Virtue & co.* 1886. f°.

The canal of the Loire and Cher, near Tours	T. Jeavons
Tours	R. Brandard
St. Julian's, Tours	W. Radclyffe
Tours	R. Wallis
Saumur [from the north bank]	J. T. Willmore
Rietz, near Saumur	R. Brandard
Montjen	J. T. Willmore
St. Florent	R. Brandard
Between Clairmont and Mauves	W. Miller
Château Hamelin between Oudon and Ancenis	R. Brandard
Scene on the Loire	R. Wallis
Clairmont	J. T. Willmore
Coteaux de Mauves	R. Wallis
Château de Nantes	W. Miller

WANDERINGS BY THE SEINE, by Leitch Ritchie, with 20 engravings from drawings by J. M. W. Turner. London, *Longman, etc.* 1834. 8°.

Light-towers of the Hève	J. Cousen
Havre	J. B. Allen
Havre [tower of Francis I.]	R. Wallis
Graville	R. Brandard
Harfleur	J. Cousen
Château de Tancarville, with the town of Quilleboeuf	R. Brandard
Tancarville	J. T. Willmore
Lillebonne	T. Jeavons
Lillebonne [theatre]	J. T. Willmore
Caudebec	J. B. Allen
Jumeges	J. C. Armytage
La chaire de Gargantua, near Duclair	R. Brandard
Rouen [from St. Catherine's Hill]	W. Miller
Rouen [gondolas]	R. Brandard
Rouen cathedral	T. Higham
Rouen [bridge]	W. Miller
Château de la Mailleraie	R. Brandard
Between Quilleboeuf and Villequier	"
Quilleboeuf	"
Honfleur	J. Cousen

WANDERINGS BY THE SEINE, FROM ROUEN TO THE SOURCE, by Leitch Ritchie, with 20 engravings from drawings by J. M. W. Turner. London, *Longman, etc.* 1835. 8°.

Château Gaillard from the south	J. Cousen
Château Gaillard from the east	J. Smith

Vernon	J. T. Willmore
Pont de l'Arche	"
View on the Seine between Mantes and Vernon	R. Brandard
Mantes	W. Radclyffe
Bridge of Meulan	J. Cousen
St. Germain's	J. B. Allen
Saint Denis	S. Fisher
Bridges of St. Cloud and Sèvres	J. Radclyffe
The lanterne at St. Cloud	J. T. Willmore
Bridge of St. Cloud from Sèvres	S. Fisher
Paris from the barrière de Passy	J. T. Willmore
Pont Neuf, Paris	W. Miller
Marché aux fleurs and the Pont au Change [Paris]	W. Radclyffe
Hôtel de ville and Pont d'Arcole [Paris]	T. Jeavons
Boulevards [Paris]	T. Higham
Confluence of the Seine and Marne	J. C. Armytage
Melun	W. Miller
Troyes	J. C. Armytage

POEMS BY SAMUEL ROGERS. London, *T. Cadell, etc.* 1834. 8°. 72 plates, 33 after Turner.

Vignette to Pleasures of memory	W. Miller
Twilight village	E. Goodall
Mill and gypsies	"
Village boy on a stile	"
Greenwich hospital	"
Lodore	"
St. Hubert's chapel	H. Le Keux
Llewellyn Hall	W. Miller
Tornaro's brow	R. Wallis
A wake, Newcastle	E. Goodall
Tower of London, watergate	"
St. Anne's Hill	"
Caravan overwhelmed	"
The Rialto	W. Miller
Valombre falls	E. Goodall
Jacqueline	"
St. Julienne	"
Castle	"
Old oak	"
Dockyard	"
Boy of Egremont	"
Abbey, Wharfedale	R. Wallis

Alps at daybreak	E. Goodall
Loch Lomond	W. Miller
Trellis arbour	E. Goodall
Gate to monastery	"
Embarkation of Columbus	"
Spectral procession	"
Land discovered	"
Landing in America	"
The vision	"
Cortes and Pizarro in the convent of La Rábida	"
Datur hora quieti	"

THE PROSE WORKS OF WALTER SCOTT. 28 vol. Edinburgh, *R. Cadell*,
etc. 1834-36. 16°. 40 of the plates are after *Turner*.

Vol. 1. Dryden's monument in Westminster abbey	J. Horsburgh
3. Dumbarton castle and river Leven	W. Miller
5. Brussels	"
Hougoumont	"
6. Jerusalem	"
Shakespeare's monument in Stratford church	J. Horsburgh
7. Norham castle	W. Miller
New abbey, near Dumfries	"
8. Hôtel de ville, Paris	"
9. Brienne	"
Napoleon's logement, Quai Conti	J. Horsburgh
10. Placenza	W. Miller
Venice	"
11. Verona	"
Vincennes	"
12. St. Cloud	"
Mayence	"
13. Milan	J. Horsburgh
The Simplon	W. Miller
14. Paris from Père La Chaise. Massena's monument	"
Malmaison	"
15. Fontainebleau	"
16. Field of Waterloo	"
The Bellerophon. Plymouth sound	E. Goodall
18. Chiefswoods cottage, near Abbotsford	W. Miller
21. Rhymer's glen, Abbotsford	W. Miller
22. Edinburgh from St. Anthony's chapel	"
Dumfermline	J. Horsburgh

23. Stirling	W. Miller
Craigmillar castle, near Edinburgh	"
24. Dunstaffnage	"
Linlithgow	"
25. Glencoe	"
Killiecrankie	"
26. Inverness	"
Fort Augustus, Loch Ness	"
27. Rouen	W. Richardson
Calais	J. Horsburgh
29. Château d'Arc, near Dieppe	W. Forrest
Abbeville	J. Horsburgh

THE POETICAL WORKS OF JOHN MILTON. With [7] imaginative illustrations by J. M. W. Turner. 6 vol. London, *John Macrone*. 1835. 16°.

Vol. 1. Mustering of the warrior angels	R. Brandard
2. The expulsion from Paradise	E. Goodall
3. The fall of the rebel angels	"
4. The temptation on the mountain	J. Cousen
5. Ludlow castle: rising of the water-nymphs	E. Goodall
6. St. Michael's mount: shipwreck of Lycidas	W. Miller
The temptation on the pinnacle	F. Bacon

LANDSCAPE ILLUSTRATIONS OF THE BIBLE. From original sketches taken on the spot. With descriptions by T. H. Horne. 2 vol. London, *John Murray, etc.* 1836. f°. 25 of the plates are after Turner.

Vol. 1.

Mount Moriah	From sketch by C. Barry	E. Finden
The Red Sea	" J. C. Wilkinson	"
Valley in which the Children of Israel were encamped	" G. Knight	J. B. Allen
The desert of Sinai	" C. Barry	E. Finden
Jericho	" R. Masters	W. Finden
The Dead Sea	" "	E. Finden
Santa Sabes and the brook Kedron	" C. Barry	J. B. Allen
Joppa	" R. Masters	E. Finden
Solomon's Pools	" C. Barry	J. Stephenson
Ramah	" A. Edmonstone	W. Finden
Babylon	" R. K. Porter	J. Cousen
Egypt	" C. Barry	E. Finden
Mount Lebanon	" "	W. Finden

Vol. 2.

Ninevah	From sketch by J. Rich	W. Radclyffe
Lebanon from Tripoli	" C. Barry	E. Finden
Jerusalem (from Mount of Olives)	" "	J. B. Allen
Bethlehem	" C. Barry and R. Masters	E. Finden
Nazareth	" C. Barry	"
Jerusalem [from north-west]	" "	W. Finden
View in Jerusalem [pool of Bethesda]	" "	E. Finden
Valley of the brook Kedron	" "	"
Corinth	" R. Cockerell	"
Assos	" C. Barry	W. Finden
Rhodes	" "	S. Fisher
Sidon	" "	W. Finden

VIEWS IN INDIA, chiefly among the Himalaya mountains. [From sketches by G. F. White.] London, 1838. 4°. 7 of the plates are after Turner.

Part of the Ghaut, at Hurdwar	1836	T. Higham
Mussooree and the Dhoon, from Landour	"	J. B. Allen
Snowy range, from Tyne or Marma	"	E. Goodall
View near Jubbera	"	J. Cousen
Falls near the source of the Jumna	1838	"
Valley of the Dhoon, from the Landour ridge	"	W. Floyd
Rocks at Colgong on the Ganges	"	E. Goodall

THE BOOK OF GEMS: poets and artists of Great Britain. Edited by S. C. Hall. 3 vol. London. 1836-38. 8°. 3 of the plates are after Turner.

1836. The Thames at Mortlake	W. J. Cooke
1837. Damon and Pythias	F. Bacon
1838. The shepherd — sunrise	W. Miller

THE POETICAL WORKS OF THOMAS CAMPBELL. London, E. Moxon. 1837. 8°. 20 plates after Turner.

Summer eve: rainbow	E. Goodall
Andes coast	"
Battle of Prague	"
Sinai	R. Wallis
Swiss valley	E. Goodall

O'Connor's child	E. Goodall
Lochiel's warning	"
Battle of the Baltic	"
Hohenlinden	R. Wallis
Lochgyle	"
The soldier's dream	E. Goodall
The last man	"
Wyoming	"
Wyoming: the waterfall	"
Rolandseck	"
The beech tree's petition	"
Camp Hill, Hastings	"
Death boat of Heligoland	"
Ehrenbreitstein	"
Oran: the dead eagle	W. Miller

PICTURESQUE VIEWS IN ENGLAND AND WALES. From drawings by J. M. W. Turner. With descriptive and historic illustrations by H. E. Lloyd. 2 vol. London, *Longman, etc.* 1838. 4°. 96 plates.

Issued in 24 parts as follows:

No. 1.		
Rievaulx abbey, Yorkshire	March 1, 1827	E. Goodall
Lancaster, from the aqueduct bridge	" "	R. Wallis
Dartmouth cove	" "	W. R. Smith
Bolton abbey, Yorkshire	" "	R. Wallis
No. 2.		
Colchester, Essex	June, 1827	"
Fall of the Tees, Yorkshire	June 1, 1827	E. Goodall
Richmond, Yorkshire	" "	W. R. Smith
Launceston, Cornwall	" "	J. C. Varrall
No. 3.		
Bernard castle, Durham	Dec. 1, 1827	R. Wallis
Saltash, Cornwall	" "	W. R. Smith
Aldborough, Suffolk	" "	E. Goodall
Orford, Suffolk	Sept., 1827	R. Brandard
No. 4.		
Straits of Dover	March 1, 1828	W. Miller
Valle Crucis abbey, Denbighshire	" "	J. C. Varrall
Prudoe castle, Northumberland	" "	E. Goodall
Buckfastleigh abbey, Devonshire	April, 1828	R. Wallis

No. 5.

Entrance to Fowey harbour, Cornwall	1829	W. R. Smith
Okehampton, Devonshire	Oct. 1, 1828	J. T. Willmore
Lancaster Sands, Lancaster	1828	R. Brandard
Knaresborough, Yorkshire	"	T. Jeavons

No. 6.

Malmsbury abbey, Wiltshire	1829	J. C. Varrall
Kilgarren castle, Pembroke, South Wales	"	J. T. Willmore
Exeter	"	T. Jeavons
Richmond, Yorkshire	March 1, 1828	J. T. Willmore

No. 7.

Louth, Lincolnshire	1829	W. Radclyffe
Great Yarmouth, Norfolk	"	W. Miller
Stone Henge	"	R. Wallis
Hampton Court palace	"	C. Westwood

No. 8.

Devonport and dock yard, Devonshire	March 15, 1830	T. Jeavons
Dunstanborough castle, Northumberland	" "	R. Brandard
Carisbrook castle, Isle of Wight	" "	C. Westwood
Cowes, Isle of Wight	" "	R. Wallis

No. 9.

Stamford, Lincolnshire	May 1, 1830	W. Miller
Alnwick castle, Northumberland	May, 1830	J. T. Willmore
Holy Island, Northumberland	" "	W. Tombleson
Stoneyhurst, Lancashire	" "	J. B. Allen

No. 10.

Winchelsea, Sussex	1830	J. Henshall
Tamerton castle, Devonshire (Trematon castle, Cornwall)	"	R. Wallis
St. Mawes, Cornwall	June, 1830	J. H. Kernot
Walton bridge on Thames, Surry	Sept. 1, 1830	J. C. Varrall

No. 11.

Ludlow castle, Shropshire	1831	R. Wallis
Folkestone harbour and coast to Dover, Kent	1831	J. Horsburgh
Tynemouth, Northumberland	"	W. R. Smith
Gosport, entrance to Portsmouth harbour, Hampshire	"	R. Brandard

No. 12.

Windsor castle, Berkshire	1831	W. Miller
Eaton college, Berkshire	"	W. Radclyffe
Bedford, Bedfordshire	"	J. T. Willmore
Pembroke castle, Wales	"	T. Jeavons

No. 13.

Richmond hill and bridge, Surrey	1832	W. R. Smith
Malvern abbey and gate, Worcestershire	"	J. Horsburgh
Plymouth, Devonshire	"	W. J. Cooke
Salisbury, Wiltshire	June 1, 1830	W. Radclyffe

No. 14.

St. Catharine's Hill, near Guilford, Surrey	1832	J. H. Kernot
Chatham, Kent	"	W. Miller
Margate, Kent	"	R. Wallis
Ashby de la Zouch, Leicestershire	"	W. Radclyffe

No. 15.

Warwick castle, Warwickshire	1832	R. Wallis
Kenilworth castle, Warwickshire	"	T. Jeavons
Brinkburn priory, Northumberland	"	J. C. Varrall
Tamworth castle, Staffordshire	"	J. T. Willmore

No. 16.

Ely cathedral, Durham	1833	T. Higham
Blenheim, Oxfordshire	"	W. Radclyffe
Castle Upnor on the river Medway, Kent	"	J. B. Allen
Larne castle, Caermarthenshire (Langharne castle)	"	J. Horsburgh

No. 17.

Coventry, Warwickshire	1833	S. Fisher
Nottingham, Nottinghamshire	"	W. J. Cooke
Carew castle, Pembroke	1834	W. Miller
Penmean Mawr, Caernarvonshire	"	J. T. Willmore

No. 18.

Christ Church college, Oxford	1834	J. Redaway
Arundel castle and town, Sussex	"	T. Jeavons
Llandberis lake, Wales	"	J. T. Willmore
Leicester abbey, Leicestershire	"	W. R. Smith

No. 19.

Ullswater, Cumberland	1835	J. T. Willmore
Dudley, Worcestershire	"	R. Wallis
Boston, Lincolnshire	"	T. Jeavons
Caernarvon castle, Wales	"	W. Radclyffe

No. 20.

Powis castle, Montgomery	1836	J. T. Willmore
Worcester, Worcestershire	"	T. Jeavons
Llanthony, Monmouthshire	"	J. T. Willmore
Long-ship's light house, Lands End	"	W. R. Smith

No. 21.

Beaumaris, Isle of Anglesea, North Wales	1836	W. R. Smith
Lyme Regis, Norfolk	"	T. Jeavons
Harlech castle, North Wales	"	W. R. Smith
Flint castle, North Wales	"	J. H. Kernot

No. 22.

Lowestoffe, Suffolk	1837	W. R. Smith
Kidwelly castle, South Wales	"	T. Jeavons
Keswick lake, Cumberland	"	W. Radclyffe
Llangollen, North Wales	"	J. T. Willmore

No. 23.

Durham cathedral	1836	W. Miller
Winander-mere, Westmorland	1837	J. T. Willmore
Whitehaven, Cumberland	"	W. R. Smith
Crickieth castle, North Wales	"	S. Fisher

No. 24.

Rochester, Stroud and Chatham, Medway, Kent	1838	J. C. Varrall
Chain bridge over the river Tees	"	W. R. Smith
Richmond terrace, Surrey	"	J. T. Willmore
Mount St. Michael, Cornwall	"	S. Fisher

THE EPICUREAN, a tale. With [4] vignette illustrations by J. M. W. Turner [engraved by E. Goodall]. By Thomas Moore. London, *John Macrone*. 1839. 12°.

The garden
The ring
The Nile
The chaplet

MEMOIRS OF THE LIFE OF WALTER SCOTT. 2d ed. 10 vol. Edinburgh, R. Cadell, etc. 1839. 16°. 3 of the plates are after Turner, engraved by W. Miller.

Vol. 2. Sandy Knowe, or Smailholm

4. No. 39 Castle street, Edinburgh. The town residence of Sir Walter Scott for upwards of twenty-five years

8. Abbotsford

LANDSCAPE HISTORICAL ILLUSTRATIONS OF THE WAVERLEY NOVELS. —

Nouvelles illustrations anglaises des romans de Walter Scott, avec des descriptions tirées de Walter Scott, et enrichies de notes par M. C. Pellé. 2 vol. London, Fisher, son, & co., also Paris. [1841.] 8°. 6 of the plates are after Turner.

Vol. 1. Edinburgh: march of the Highlanders	T. Higham
2. Col. Mannering, Hazelwood, and the smugglers	W. Finden
Loch-Leven castle	J. B. Allen
Wolf's Hope	J. H. Kernot
Bally-burgh Ness	E. Finden
It's auld Ailie hersell [Black dwarf]	J. C. Armytage

PILGRIM'S PROGRESS, by John Bunyan. 1847.

Frontispiece vignette E. Goodall

ART AND SONG, a series¹ of original highly finished steel engravings accompanied by a selection of the choicest poems in the English language. London, Bell and Daldy. 1867. f°. 6 of the plates are after Turner.

Tynemouth	W. Miller
Folkestone	J. Cousen
St. Agatha's abbey	"
Lake Nemi	E. Goodall
Whitby	J. Cousen
The abbey pool	"

¹ The six plates after Turner in this series were engraved as illustrations for a volume of poems which a Mr. Bradley intended to publish but never completed. After the plates had remained in his family a long time, they were finally sold and published in this collection.

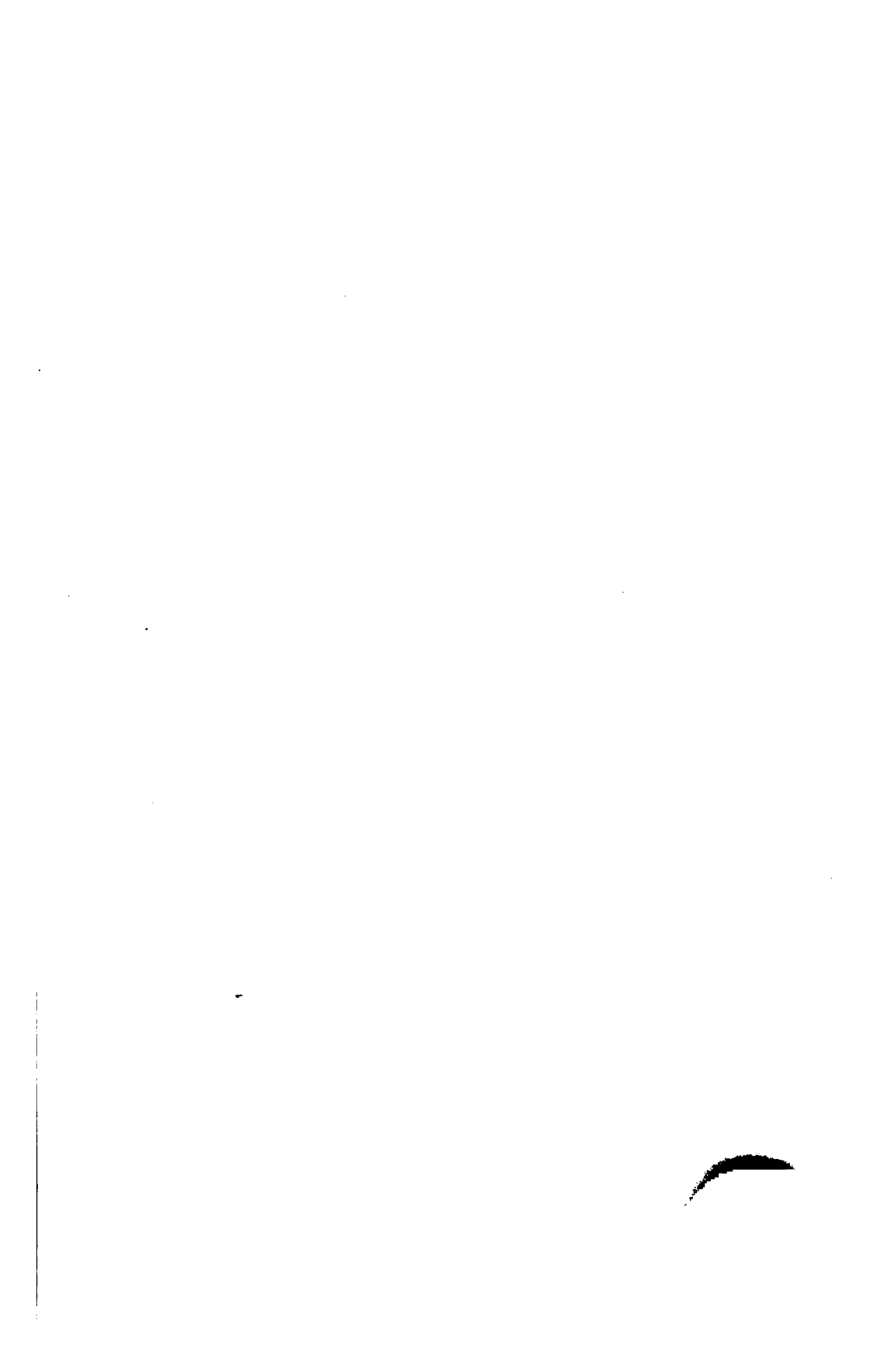
Single plates (incomplete list).

Ivy bridge, Devonshire	June 30, 1821	W. B. Cooke
Ehrenbreitstein during the demolition of the fortress in 1819	May 1, 1824	J. C. Allen
Cologne	1824	E. Goodall
Custom house	June 1, 1827	J. C. Allen
Old London bridge	" "	E. Goodall
Tivoli	1827	"
The temple of Jupiter	1828	J. Pye
Grand canal, Venice	1838	W. Miller
Mercury and Argus	1839	J. T. Willmore
Kilchurn castle, Loch Awe	1840	W. Miller
Oxford	1841	E. Goodall
Ancient Carthage	1842	D. Wilson
Caligula's bridge	1842	E. Goodall
Crossing the brook	"	R. Brandard
Dido and Aeneas	"	W. R. Smith
Mercury and Herse	"	J. Cousen
Venice: Bellini's picture	"	Hollis
Ancient Carthage: the embarkation of Regulus	Jan. 1, 1843	D. Wilson
Ehrenbreitstein	1845	J. Pye
Old Téméraire	"	J. T. Willmore









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